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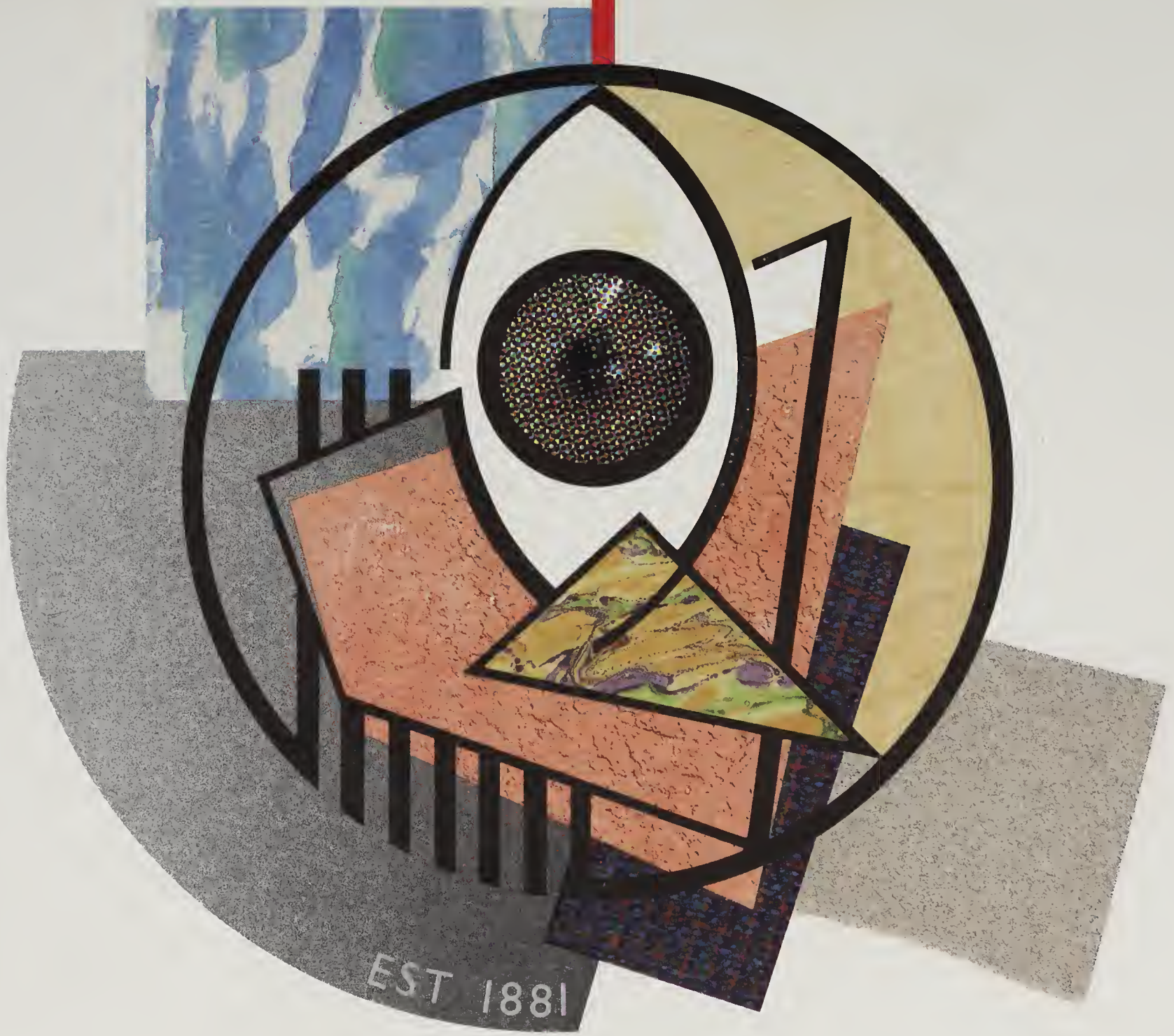


SWAIN SCHOOL OF DESIGN

The William Rotch Rodman Mansion is listed on the National Register of Historic Places and is used as the Administration Building. The Admissions Office is on the first floor. **Top:** The Swain Stable is the college's oldest building (circa 1810) and still has the wrought iron horse feeders. It houses guest artists and the Supply Store.

Swain School of Design has undergone significant changes in the last year. We have doubled our programs, doubled our faculty, doubled our facility, and doubled our budget. Swain's identity has always been as a small, established (1881) art school. However, we knew that in order to prosper in today's competitive educational environment, Swain needed to expand. In this catalogue, we hope to give you a closer look at the *"new"* Swain School of Design, and what it can mean for you.

The cover of this catalogue introduces a new institutional seal for the college. You will see shapes and lines which convey images relevant to Swain. The eye is the most important symbol and promotes our most important function: teaching students to perceive their world with greater skill, sensitivity and acuity.

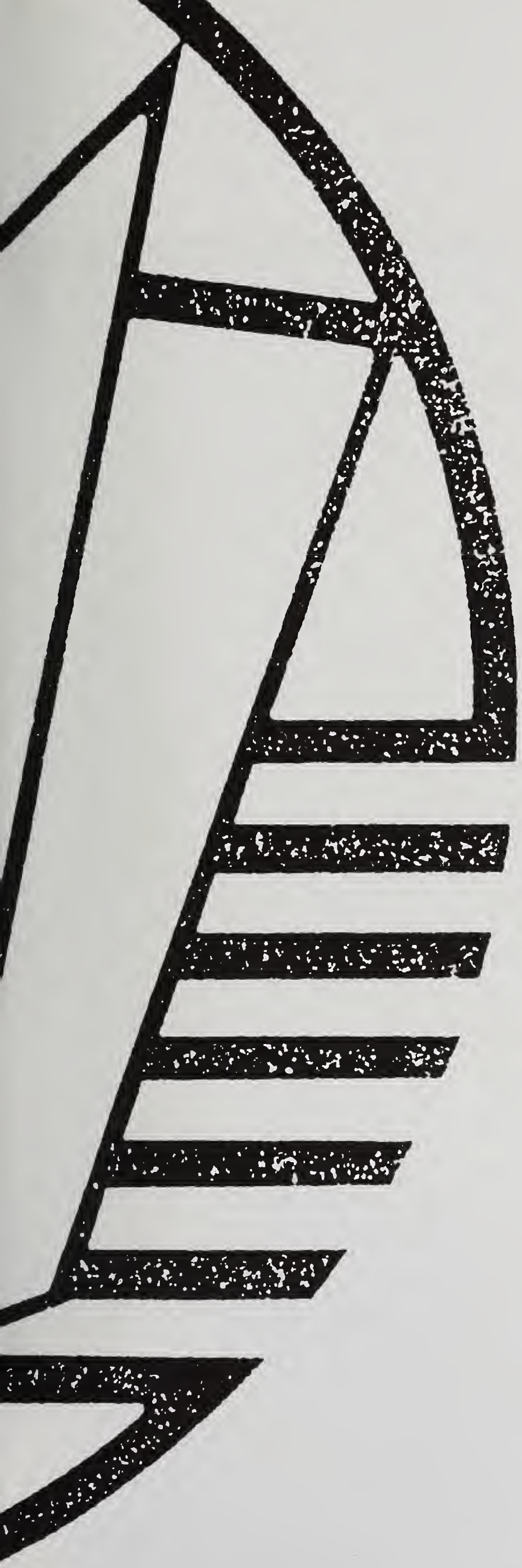
The sample of parallel lines and the fish shape convey our closeness and fascination with the sea. New Bedford is one of the nation's leading seaports. The beautiful beaches of Massachusetts and Rhode Island stretch above and below New Bedford bordering Long Island Sound, Buzzard's Bay, Cape Cod Bay, and the Atlantic Ocean. The sea touches the people of New Bedford with its bounty, its rhythm, its laws, its power, and its beauty. The fish symbolizes freedom because of its ability to move freely in many directions.

The geometric shape in the background reminds us of the importance of shape, edge, and contour to the artist's world as it is made manifest in a piece of sculpture, a ceramic cup, a portrait, or the magnificent historic architecture of New Bedford.

With all of the freshness and recent developments, the Swain School of Design has a well articulated, traditionally formatted Bachelor of Fine Arts Degree program. It is still a small school which prides itself on a close, intensive, individually centered instructional approach.

Studying art means studying yourself and your world. Join us, if you will, by the sea.

Bruce H. Yenawine
President



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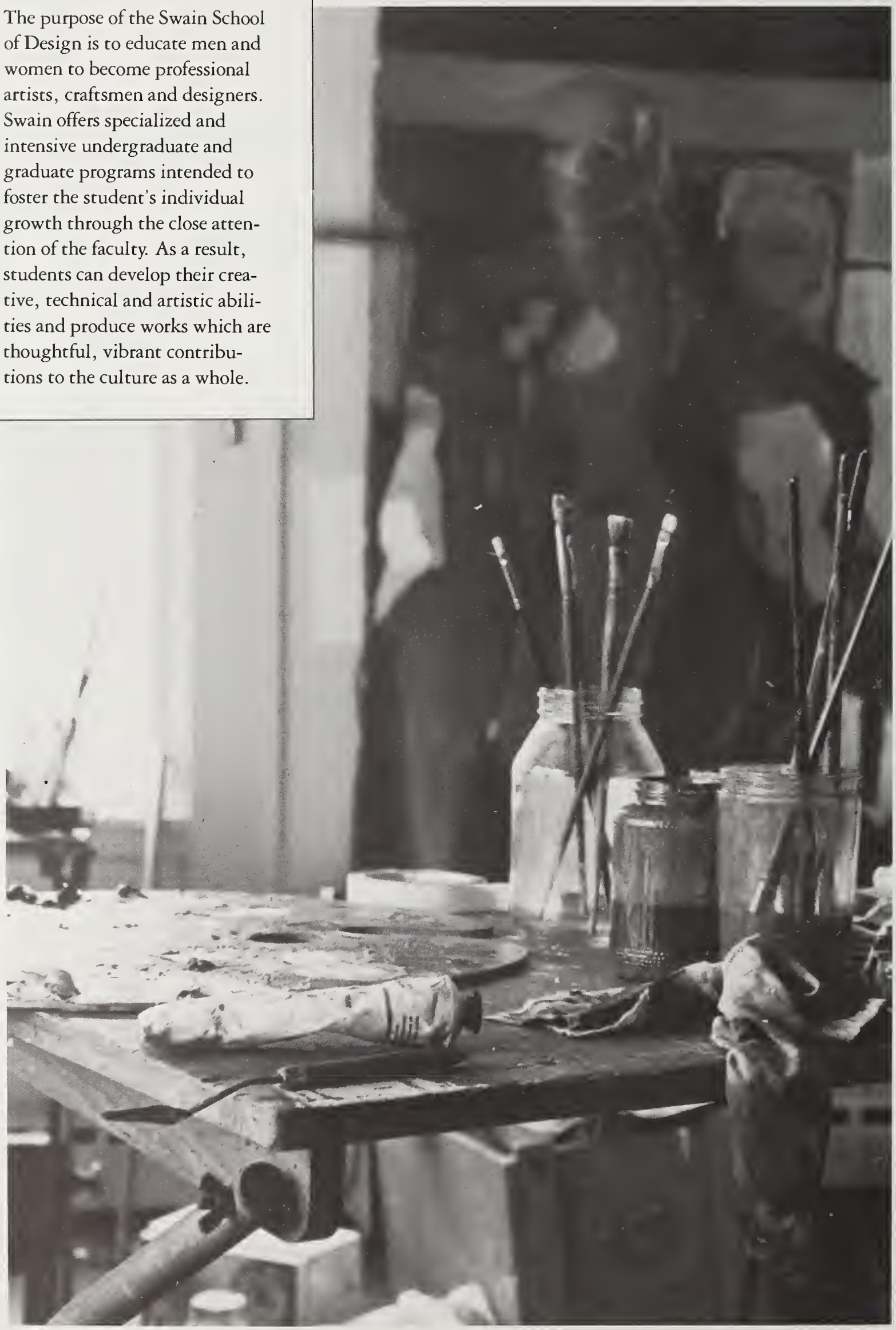
PURPOSE

The purpose of the Swain School of Design is to educate men and women to become professional artists, craftsmen and designers. Swain offers specialized and intensive undergraduate and graduate programs intended to foster the student's individual growth through the close attention of the faculty. As a result, students can develop their creative, technical and artistic abilities and produce works which are thoughtful, vibrant contributions to the culture as a whole.



Swain's curriculum and faculty embrace the strong traditions and history of art as well as support the exploration of experimental, new methods and approaches.

ACCREDITATIONS AND AFFILIATIONS

The Melville Library is named after its 19th century tenant — Catherine Melville Hoadley, Herman Melville's sister. The house accommodates the college library, the slide library, and media center as well as study spaces and informal reading areas.

Swain is an accredited institutional member of the National Association of Schools of Art and Design. The college is accepted by the Veterans Administration for the education of veterans and authorized by the United States Department of Justice to enroll non-immigrant alien students.

The Swain School of Design is a fully participating member of the Southeastern Association for Cooperation in Higher Education in Massachusetts (SACHEM), a consortium of nine area colleges and universities. Through SACHEM, Swain students may enroll in selected courses at other member institutions at no extra cost. Other groups or associations with which the college is affiliated: Art College Exchange; National Association for Student Financial Assistance; The American Federation of Art; The Art Librarians Society of North America; The College Art Association; The College Board; The Council for the Advancement and Support of Education; The National Association of College Admissions Counselors; The New England Association of College Admissions Counselors; The New England Association of Collegiate Registrars & Admissions Officers; National Association for Student Financial Assistance.

The members of the ART COLLEGE EXCHANGE (ACE) are:

Art Academy of Cincinnati
Cincinnati, Ohio

Corcoran School of Art
Washington, D.C.

Kendall School of Design
Grand Rapids, Michigan

Maryland College of
Art and Design
Silver Spring, Maryland

Memphis College of Art
Memphis, Tennessee

Milwaukee Institute
of Art and Design
Milwaukee, Wisconsin

Montserrat School of Visual Art
Beverly, Massachusetts

Moore College of Art
Philadelphia, Pennsylvania

Munson-William-Proctor
Institute, School of Art
Utica, New York

Pacific Northwest
College of Art
Portland, Oregon

Pennsylvania Academy of the
Fine Arts
Philadelphia, Pennsylvania

Portland School of Art
Portland, Maine

Ringling School of Art
Sarasota, Florida

Swain School of Design
New Bedford, Massachusetts

LOCATION

Right: "In the same New Bedford there stands a Whaleman's Chapel, and few are the moody fishermen, who fail to make a Sunday visit to the spot." from *Moby Dick* by Herman Melville based on the author's 1840 visit to the Seaman's Bethel on Johnnycake Hill. **Left:** Swain's Purchase Street Building overlooks the Acushnet River harbor which has helped New Bedford become the nation's leading fishing port. **Bottom:** The City of Boston (Just over an hour's drive from New Bedford) is a major cultural center and provides superior arts, educational, historical and architectural references to Swain students.

The Swain School of Design is located in New Bedford, Massachusetts. As a place to live and study, New Bedford combines the many advantages of a small city with the pleasure of being close to Boston, Providence, Newport and the beaches of Cape Cod. The area offers a diversity of historical, cultural, and recreational opportunities. One can visit the museums and galleries in Boston or Providence, browse the bookstores of Harvard Square, tour the many historic estates in Newport, or explore beautiful Cape Cod. Swain's annual bus trip to New York City extends these opportunities.

New Bedford is a city whose fine seaport enabled it to become a whaling capital of the world in the eighteenth and early nineteenth centuries. The importance of New Bedford whaling is demonstrated by the collections in the Old Dartmouth Historical Society's Whaling Museum and by the fine mansions constructed from whaling fortunes. Herman Melville describes these same grand homes in Moby Dick. As whaling declined in the last half of the nineteenth century, New Bedford's textile industry developed, making the city one of the country's leading textile centers. At the peak of the textile industry in the early twentieth century, New Bedford had seventy mills and produced the finest cotton cloth in the world. Much of the area's fine domestic, ecclesiastical and commercial architecture dates from this era of textile wealth.

Within recent years, a number of organizations, including the Waterfront Historic Area LeaguE (WHALE), the Old Dartmouth Historical Society and the City of New Bedford, have joined forces to restore and rehabilitate the buildings of architectural importance in the waterfront and adjoining districts. Six of Swain's buildings are historic properties and reflect the tastes of those who prospered during the whaling and textile eras. Today, many of New Bedford's industries – especially fishing, seafood processing and apparel manufacturing – derive from the city's earlier economy. Tourism and historic preservation highlight the accomplishments of the past and provide resources which complement the programs at the Swain School of Design.

HISTORY

The Swain School of Design was established in 1881 through the provisions of the will of William W. Swain, a New Bedford philanthropist, making it the twelfth oldest art school in the United States. Originally, the school was free to those who could not afford an education beyond public school. As the textile industry became increasingly important to New Bedford, the school concentrated on instruction in design. In the 1950's and 1960's, undergraduate degree programs in painting, printmaking, sculpture and graphic design were developed. The Bachelor of Fine Arts Degree granting authority was added to the School's charter on July 18, 1969 by an act of the Commonwealth of Massachusetts.

Beginning in the Fall of 1985, Swain began offering undergraduate and graduate degrees in ceramics, fiber, metal, and wood as part of a transfer agreement with Boston University's Program in Artisanry (PIA). Established in 1975, the PIA has developed a strong reputation in the national crafts field. In addition, Swain designed and introduced in 1985 the architectural artisanry program resulting in a one year certificate as well as a baccalaureate degree.

The fine arts, graphic design, artisanry and crafts programs supported by the liberal arts curriculum combine to create an educational institution rich in artistic, intellectual, technical and professional opportunities.

The 1903 Swain Circular stated that the school's objective was to promote "further cooperation between the designer and the workman that the results of their work will be of a higher quality."

Left: Swain's figure drawing course included outdoor equestrian sketching exercises in 1954.
Below: Along with the bulk of his estate, William W. Swain left his home in New Bedford to house the Swain Free School. "Governor" and Mrs. Swain frequently resided on Naushon Island which he co-owned with John Murray Forbes.

BACHELOR OF FINE ARTS

Left: Swain faculty member Ben Martinez joins his students in drawing from a live model.
Right: Swain's Foundation program stresses fundamental skills, especially drawing. Students are expected to put in long hours to complete Foundation assignments.

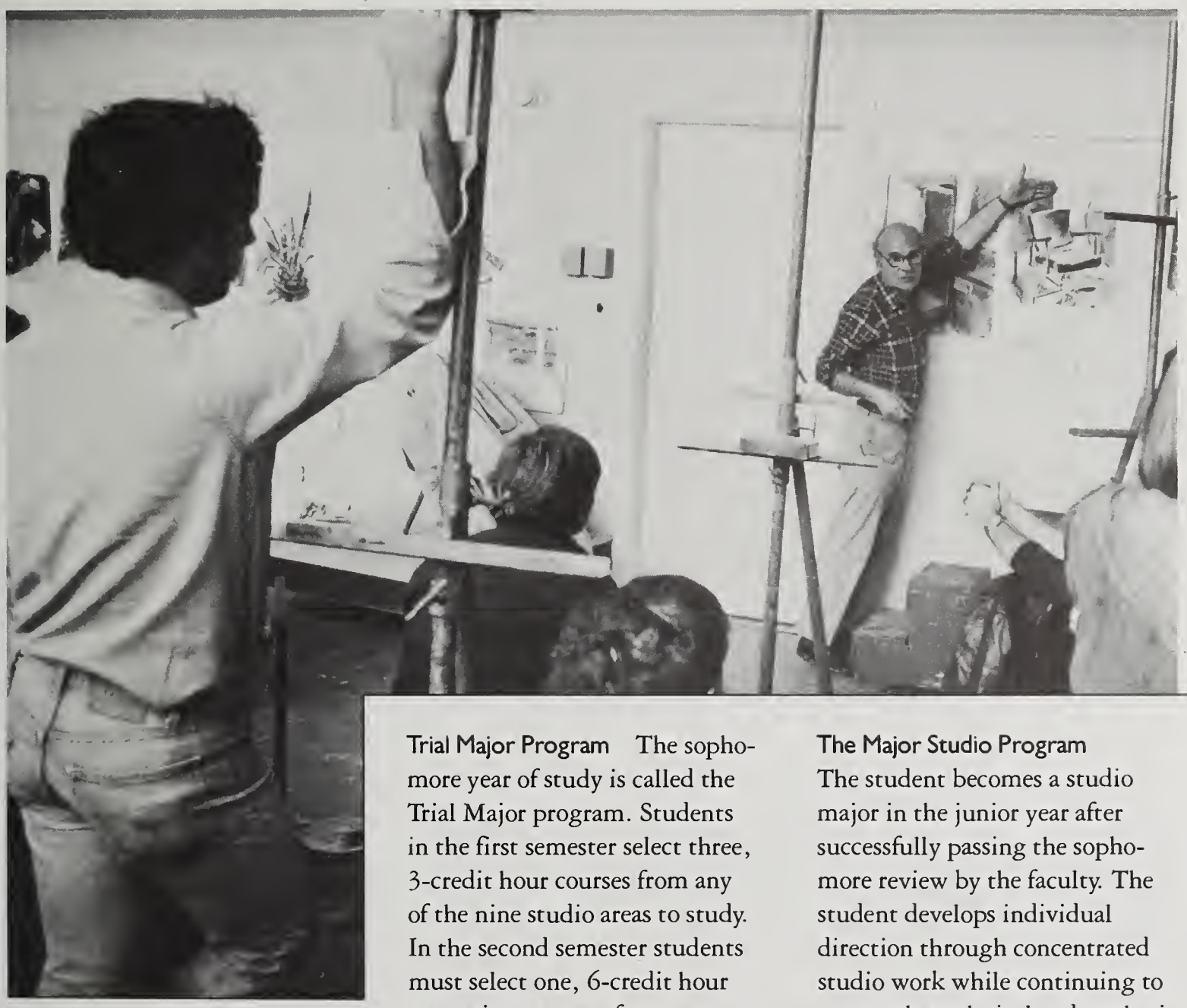
The Swain School of Design offers the Bachelor of Fine Arts Degree (B.F.A.) for training professional artists in nine major studio areas. Degree candidates experience a structured and cohesive program that will form an excellent basis for lifelong activity and growth in the visual arts. The studio areas are Architectural Artisanry, Ceramics, Fiber, Graphic Design, Metals, Painting, Printmaking, Sculpture and Wood. Architectural Artisanry is a new major developed in 1985 by the Swain School of Design. Ceramics, Fiber, Metals and Wood are new majors to the Swain School of Design as a result of a transfer of the Program in Artisanry (PIA) from Boston University to Swain School of Design in the summer of 1985.

The B.F.A. program is a four year program that includes both the study of studio arts and liberal arts. (Transfer students are required to spend at least two full years at Swain School of Design dependent on evaluation of previous course work.) The curriculum in studio arts focuses on professional skills and values specific to the visual arts. The study of the liberal arts builds skills in writing and reading as well as an awareness of art history, cultural history and contemporary society. Students take courses in both curricular areas every semester.

The academic year is divided into two, fifteen week semesters. The Fall semester begins in September and the Spring semester begins in January. Full-time student status requires a minimum of 12 credit hours per semester. An average courseload is 15 credit hours per semester. A maximum of 18 credits per semester is allowed. Studio art courses require 6 clock hours per week for every 3 credit hours (a ratio of 2:1) while liberal art courses require 3 clock hours for 3 credit hours (a ratio of 1:1). The total number of credits required to complete the B.F.A. degree is 126.

Part-time study is encouraged. Part-time students may take 3-11 credits each semester. Part-time students must register for at least 9 credits to obtain a major studio space on a space available basis.

Vice President Michael Croft is a metalsmith and also currently serves as President of the Society of North American Goldsmiths.



Class critiques are held frequently and require each student and the faculty to participate in the evaluation and discussion.

The Foundation Program
The freshman year of study is called the Foundation program. Students complete a one year course of study which develops perceptual, technical, and conceptual skills and prepares the student for concentration in a major studio area. The Foundation program includes studying two-dimensional and three-dimensional design, color and drawing.

Trial Major Program The sophomore year of study is called the Trial Major program. Students in the first semester select three, 3-credit hour courses from any of the nine studio areas to study. In the second semester students must select one, 6-credit hour course in one area of concentration. They also register for one 3-credit hour course selected from any of the remaining eight areas of study. At the end of the sophomore year, the students participate in a review by the faculty to formally declare his/her studio major in one of the Trial Major areas. This concept is unique to the Swain program and allows the student to gain direct studio experience and knowledge before committing to a studio major.

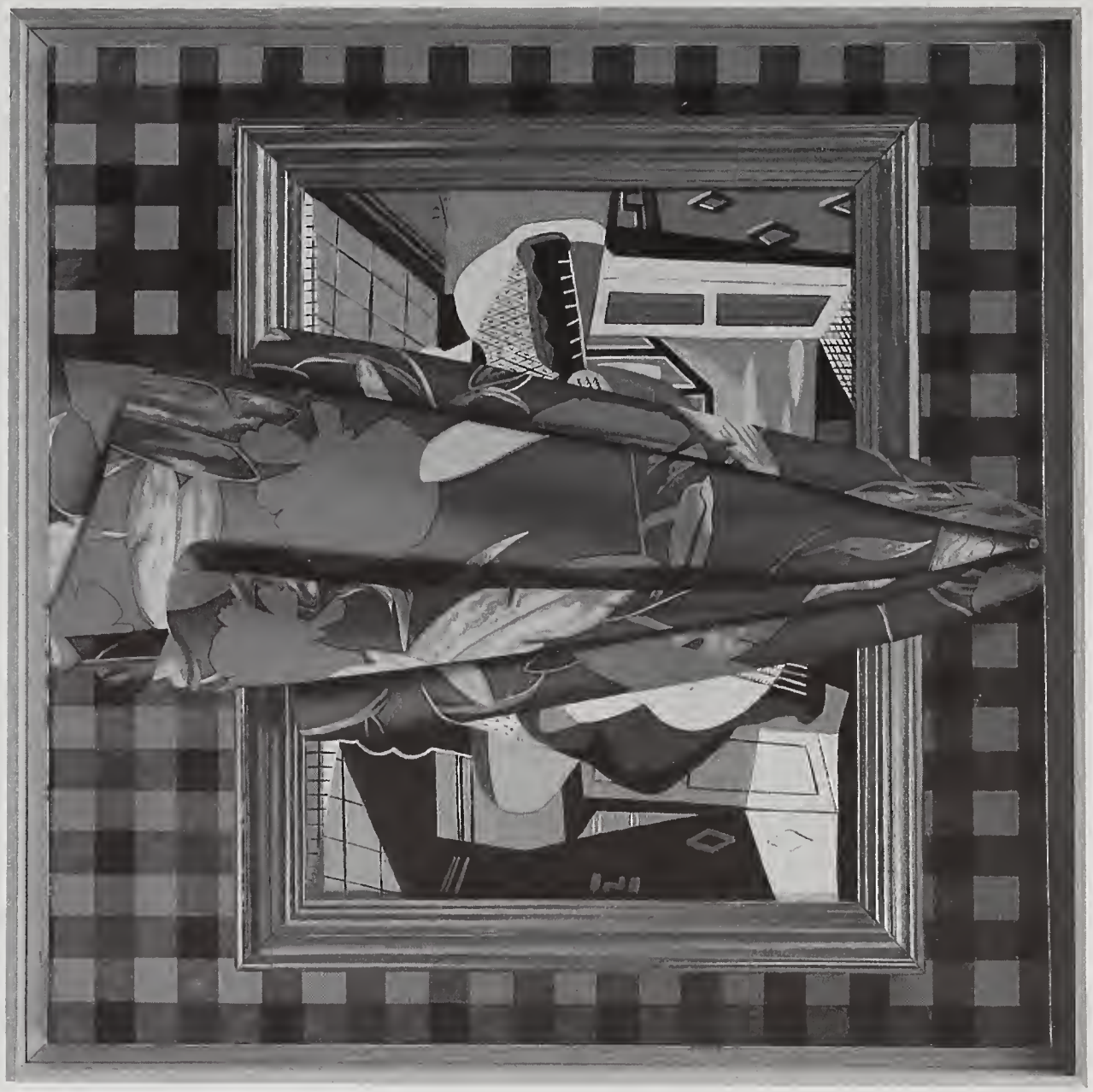
The Major Studio Program
The student becomes a studio major in the junior year after successfully passing the sophomore review by the faculty. The student develops individual direction through concentrated studio work while continuing to master the technical and aesthetic aspects of the chosen medium. Each semester the student completes 9 studio credits in the major as a result of structured negotiation between the student and faculty of their program. Majors are required to present portfolios of work for review by the faculty during both the junior and senior years. Major Studio courses are augmented by studio electives and liberal art courses.

FOUNDATIONS

Swain uses its campus for assignments which require a context outside of a classroom or studio.

The Foundation program has been designed to develop the technical, perceptual, and verbal skills of each individual student. The program seeks to discover and/or reinforce the unique talents and points of view that each student has inherently. Capable and bright people come together for many hours each day to experience a wide range of materials and processes.

Dick Dougherty recently exhibited this painting in a one man show at Blue Mountain Gallery in New York City.

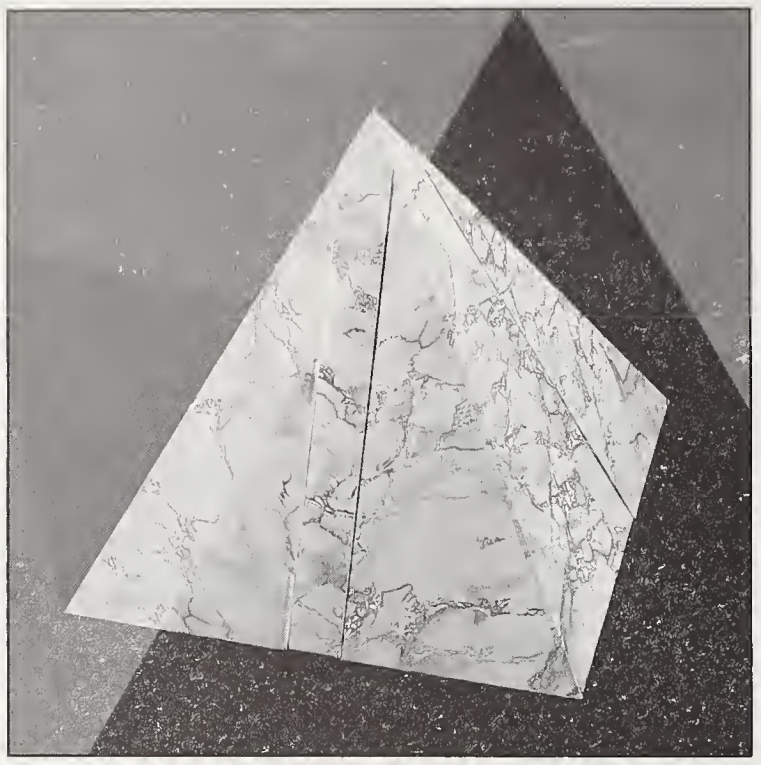


The curriculum promotes perceptual analysis and visual problem solving through work executed in two and three dimensions. The program uses the traditional device of understanding design by translating three dimensional volumes, rhythms, and structures into two-dimensional compositions. A primary objective of the Foundation program is to help the student understand the effect of form on content and meaning.

Beyond formally scheduled class-time, students are expected to be in the studio to complete the often demanding assignments. The program also prepares the student for concentrated study in their chosen major areas.

The Foundation program's two-dimensional design, drawing and three-dimensional design studios are in the Purchase Street Building.

"A lot of my painting lately revolves around recognizing my eclecticism. I like my paintings to be exciting and powerful, not sedate and quiet. I want them to be blaring and complicated. Maybe a little funny at times too!"
— Richard Dougherty



The Freshman Foundation program is divided into three distinct areas: 3-D Design, 2-D Design and Drawing. Students are encouraged to develop individual solutions to class assignments.

Foundation Studio Program: Course Descriptions

Drawing This course explores the nature of line, form, shape, texture, perspective, scale, mass, volume, and contrast. The dual focus of the course is observational skill building and eye-hand coordination. Subject matter varies from still life to the study of the figure and human anatomy. Pencil, charcoal, chalks, conte and pastel crayons, markers, and pen and ink are introduced and applied.

Three-Dimensional Design
Freshman 3D introduces the vocabulary of three dimensional design: those ideas and concepts that concern themselves with structure and spacial organization used in addressing and solving basic sculptural problems. This course also covers a series of problems each dealing with a specific aspect of three dimensional design: mass, space, volume, scale, light, balance, line, plane, color, and texture as they relate to the total vocabulary of three-dimensional design. Emphasis is placed on developing technical and manual skills to facilitate the translation of abstract ideas into tangible objects.

Color/Two Dimensional Design
This course introduces the principles underlying two-dimensional organization and teaches the use of line, shape, space, value, texture, and pattern. This course explores the physical properties of color and the physics of light interaction. Various assignments deal with color perception, and how color is mixed, manipulated and applied. The course is presented as a sequence of problems exploring two-dimensional relationships and various color theories, particularly through the work of Albers and Itton. Assignments are solved in both black and white and color mediums. Materials include paint, pen and ink, acrylic, paper and card collage, and pencil.

TRIAL MAJOR

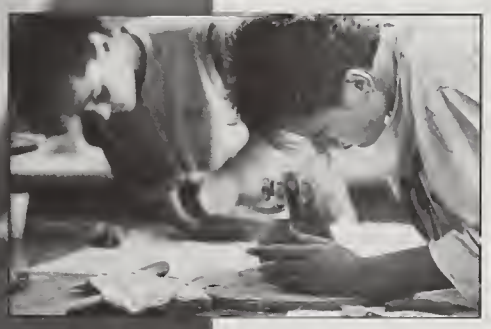
Profile: Foundations

Full-time Faculty: Richard Dougherty, Director

Square Footage: 2,400

Location: Purchase Street Building

Key Equipment: 30 Easels, 35 Drawing Horses, 30 Drawing Tables



Left: Drawing from the figure is an important activity for the Painting Major. Sophomore level courses prepare the student for subsequent major study.
Right: Students can elect to take courses in any of the nine undergraduate major areas, including Ceramics during their trial major year.

Trial Major In the sophomore year students are encouraged to explore the studio major areas: Architectural Artisanry, Ceramics, Fiber, Graphic Design, Metals, Painting, Printmaking, Sculpture and Wood, and then to begin to focus more intensely on a single area of study. In the first semester of the sophomore year, students elect introductory studio courses in any three of the nine studio areas. In this way, students can sample the range of aesthetic attitudes and specialized techniques offered by various programs. At the end of this semester students are required to present a body of work from all courses for review by the entire faculty.

In the second semester students must select an area of concentration, a Trial Major, in which they will work for two full days a week (6 credits). At this time students may be assigned individual studio space (as available) in that program's facility. Students will, in addition, elect another introductory studio course in a program outside the chosen area of concentration. At the end of the sophomore year, students must declare a major. In order to enter a major studio program, a student must have completed at least six credits in that area and be accepted by the areas' faculty as a result of portfolio review.

"One of the true pleasures of teaching comes from helping to enhance a student's appreciation for the variety of means human beings have employed to give form to their experience. Through the study of historically important examples, students examine the process of acquiring knowledge of personal, social or natural events and of organizing the knowledge in patterns that are stable and convincing." — *Jim Bobrick*

LIBERAL ARTS

Courses in liberal arts seek to promote personal and professional development and to open up perspectives on the past, present and future. A total of 36 credit hours is required for the B.F.A. degree, consisting of 18 credits in English and humanities, 12 credits in visual studies (including art history) and 6 credits in social studies and natural sciences. Freshman English, Readings in Western Civilization, and Introduction to Art History are offered every year. Other courses, with wide ranging topics, are offered every two or three years in rotation.

Graduate seminars are available to upper level majors and M.F.A. candidates. Through a cooperative program with colleges and universities in Southeastern Massachusetts and Rhode Island, additional specialized liberal arts courses are available and transferable. Schedules of classes at local colleges are available in the Registrar's office.

Profile: Liberal Arts

Full-time Faculty: James Bobrick, Charles Licka, Patricia Scott

Square Footage: 1,200

Location: Melville Library, Elm St. Building and Purchase Street Building

11 | 12

THE MAJORS

Architectural Artisanry

Ceramics

Fiber

Graphic Design

Metals

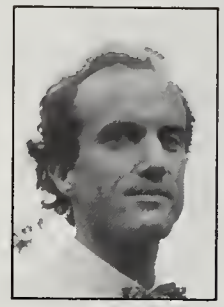
Painting

Printmaking

Sculpture

Wood

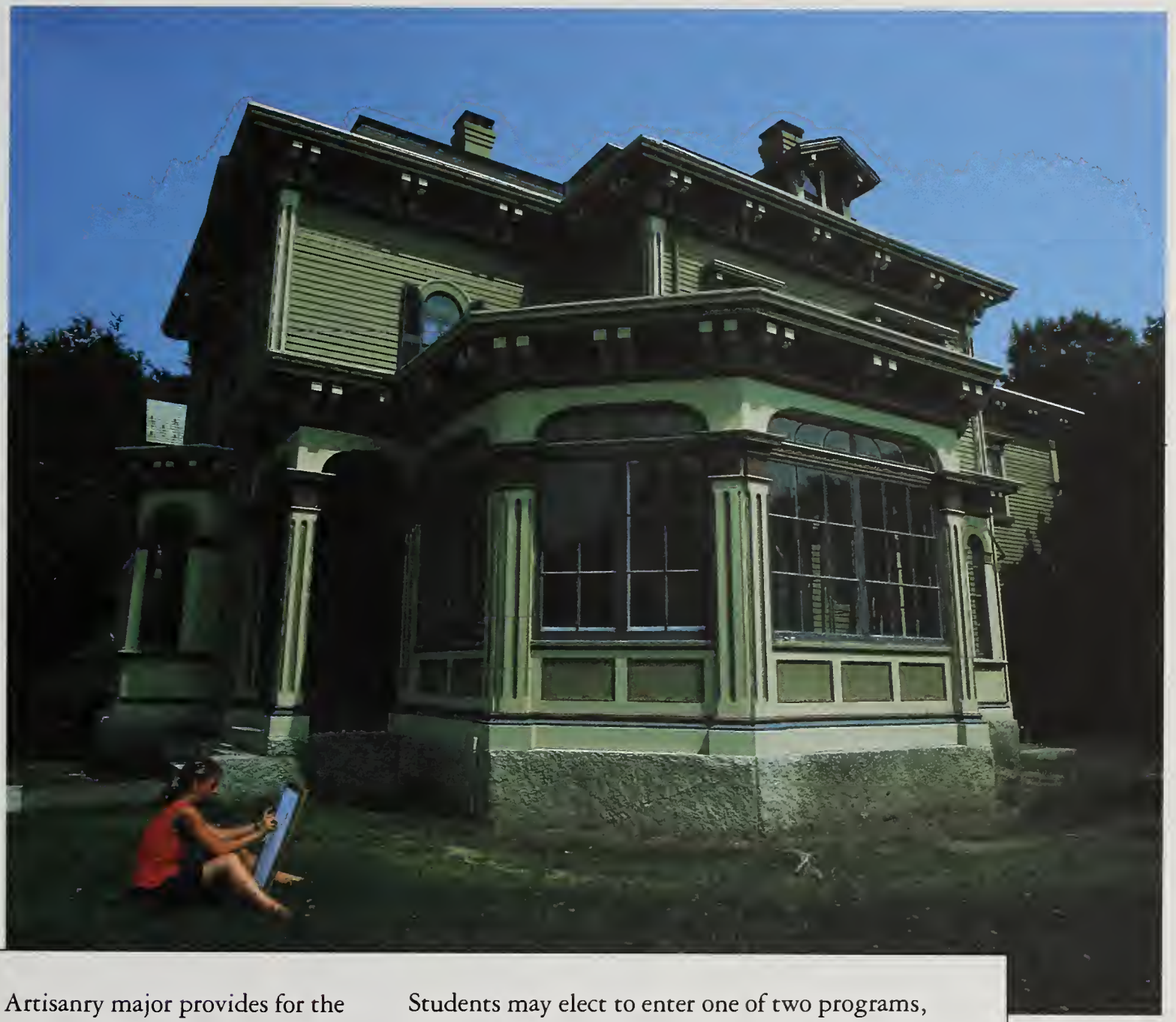
ARCHITECTURAL ARTISANRY



"I was drawn to Swain by the enthusiastic manner in which President Bruce Yenawine expressed the development of the Architectural Artisanry Program. I believe that Swain's goal (to preserve not simply buildings but the artisans and crafts skills through design education and studio/site work) can be successfully realized through the school's superb studio facilities and faculty, the tremendous historic resources in the area, and the demonstrated support by businesses, the community, the State — especially the Bay State Skills Corporation. Continued support from Bay State Skills Corporation has underscored the State-wide — if not national — demand for artisans in the construction field and Swain's ability to successfully educate, train and place Program participants."
— *Philip Marshall*

This highly ornamented Italianate house is an example of the superb quality of architecture which populates the County Street Historic District.

The Architectural Artisanry students learn how to use a wide range of tools and technologies to construct architectural details and ornaments.



The Architectural Artisanry major provides for the education of a new generation of artisans knowledgeable about ornamental design and architecture, skilled in historic preservation and building construction techniques, and creative in adaptive reuse of old, underutilized buildings. This program seeks to educate ornamental plasterers; metal workers; decorative brick, stone, and concrete masons; wood cabinet makers; ornamental carpenters; and architectural ceramic artists, among other occupations. Swain's educational resources are comprehensive enough to prepare artisans to satisfy a wide range of employment opportunities in the fields of architectural restoration, rehabilitation or new construction.

This program is unique in the nation because of its ability to integrate traditional trade techniques training with contemporary craft practices with fundamental design theory. Architectural Artisanry benefits from the combined strength of Swain's mature programs in the traditional craft areas (wood, metal, ceramics, fiber) and New Bedford's extraordinary inventory of architecture.

Students may elect to enter one of two programs, varying in duration, intensity, and goals. The one year Certificate Program in Architectural Artisanry is designed to augment the professional skills of those already working in the field. In the four year B.F.A. degree, students may elect to concentrate in Architectural Artisanry, or otherwise design a degree program that combines their study of architecture and applied artisanry with a concentration in a particular art or craft (e.g. metal, ceramics, fiber, wood, painting, etc.)

The Architectural Artisanry curriculum draws faculty from the many professional artisans, architects, and historians who are otherwise employed in New England. Architectural Artisanry has its own wood shop and studio but makes extensive use of the other major studios of the School. Students will complete portfolio pieces intended to document technical proficiency and aesthetic distinction and quality. Students work on actual building sites and directly experience the world of the architect, builder, developer and contractor.

The Architectural Artisanry Program is designed to meet the needs of people just entering the profession as well as to retrain people already working in the building trades and other related fields.

Massachusetts contains several excellent examples of the earliest, or First Period, American architecture. The simple timber construction with notched joinery is typical of this style.

Profile: Architectural Artisanry

Degrees Offered: A.A. Certificate, B.F.A.

Full-time Faculty: Philip C. Marshall, Director

Square Footage: 2,000

Location: Rodman Carriage House

Key Equipment: 16 Individual Lending Tool Boxes, Band Saw, Drill Press, Disk Sander, Wood Lathe

Architectural Artisanry Sample Curriculum

Foundation Year

Fall Semester	
Drawing #121	3 credits
2 D Design #111	3 credits
3 D Design #151	3 credits
English #H100	3 credits
Readings in Western Civilization	3 credits
Total	*15 credits*

Spring Semester	
Drawing #122	3 credits
2 D Design #112	3 credits
3 D Design #152	3 credits
English #H105	3 credits
Art History #VS100	3 credits
Total	*15 credits*

Trial Major Year

Fall Semester	
Architectural Artisanry #200	3 credits
Trial Major	3 credits
Trial Major	3 credits
History of Architecture I	3 credits
Color Theory	3 credits
Total	*15 credits*

Spring Semester	
Architectural Artisanry #201	3 credits
Trial Major	3 credits
Trial Major	3 credits
History of Architecture II	3 credits
Architectural Drawing	3 credits
Total	*15 credits*

Junior Year

Fall Semester	
Artisanry Studio I	6 credits
Materials & Techniques I	3 credits
Architectural Elements I	3 credits
Materials Conservation	6 credits
Total	*18 credits*

Spring Semester	
Artisanry Studio II	6 credits
Materials & Techniques II	3 credits
Architectural Elements II	3 credits
Theory of Ornament	3 credits
Total	*15 credits*

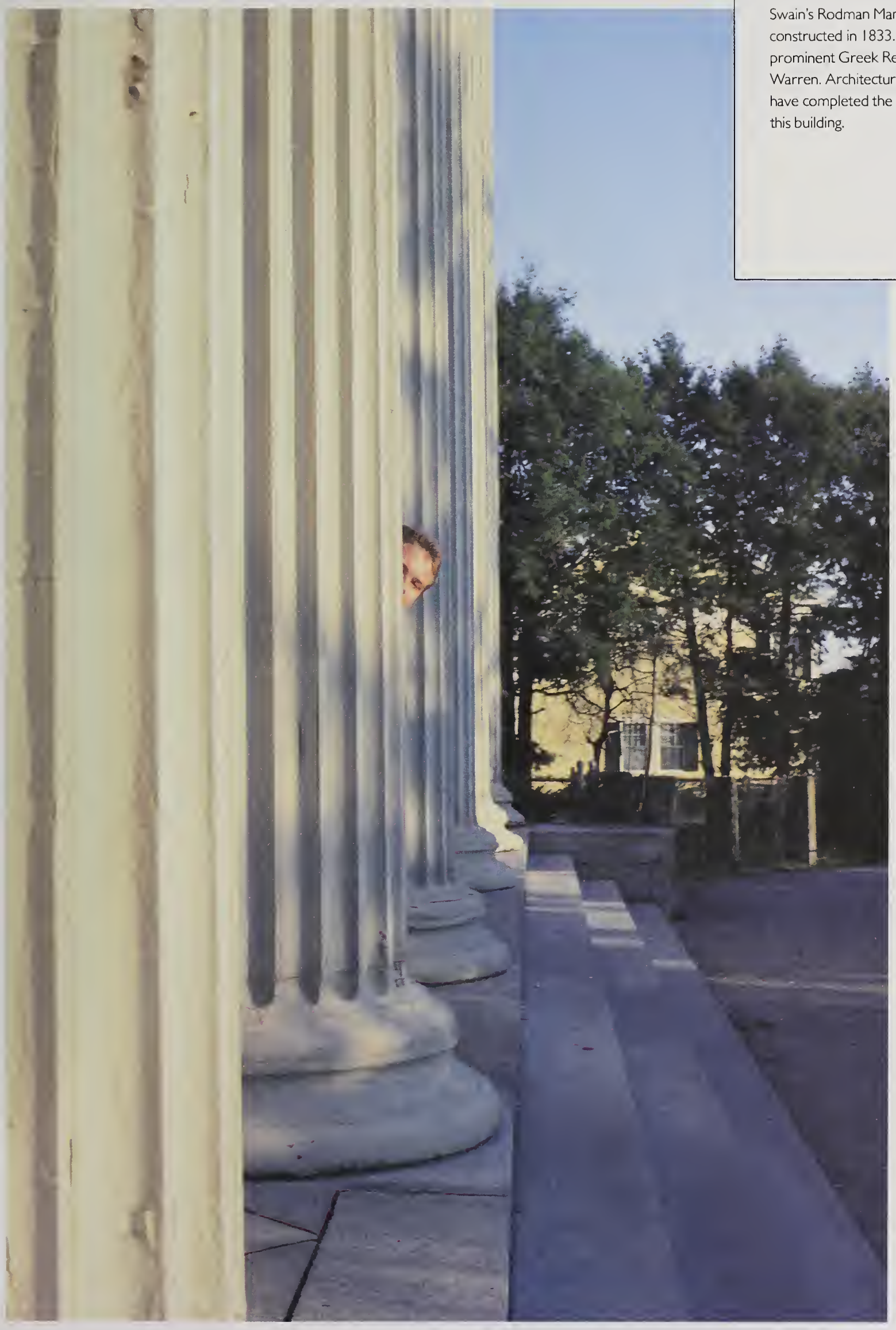
Senior Year

Fall Semester	
Architectural Artisanry Major	6 credits
Preservation Business Practice	3 credits
Senior Project	3 credits
Academic Elective	3 credits
Total	*15 credits*

Spring Semester	
Architectural Artisanry Major Studios	6 credits
Cooperative Placement	9 credits
Total	*15 credits*

This is a *sample* curriculum only. Subject to change based on semester class schedules and individual needs.

Swain's Rodman Mansion Building was constructed in 1833. It was designed by the prominent Greek Revival architect, Russell Warren. Architectural Artisanry students have completed the condition analysis on this building.



CERAMICS

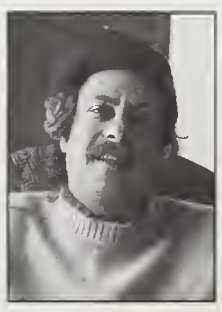
Rick Hirsch's raku fired ceramic vessel demonstrates both the sculptural and traditional potential of the medium. **Opposite:** This stoneware jar of Chris Gustin's is 22" x 21" x 21".

Ceramics is the study of pottery and sculpture executed in clay. Majors explore clay as an expressive medium, learning clay and glaze chemistry, and kiln technology to prepare them as professional ceramicists. The Ceramics program balances traditional and nontraditional approaches and encourages both sculptural and functional applications. In the studio students consider the relationship between the intellectual and the intuitive, the aesthetic and the technical, the historical and the contemporary, the visual and the verbal. Within a given structure, students must seek and find their own personal directions and solutions.

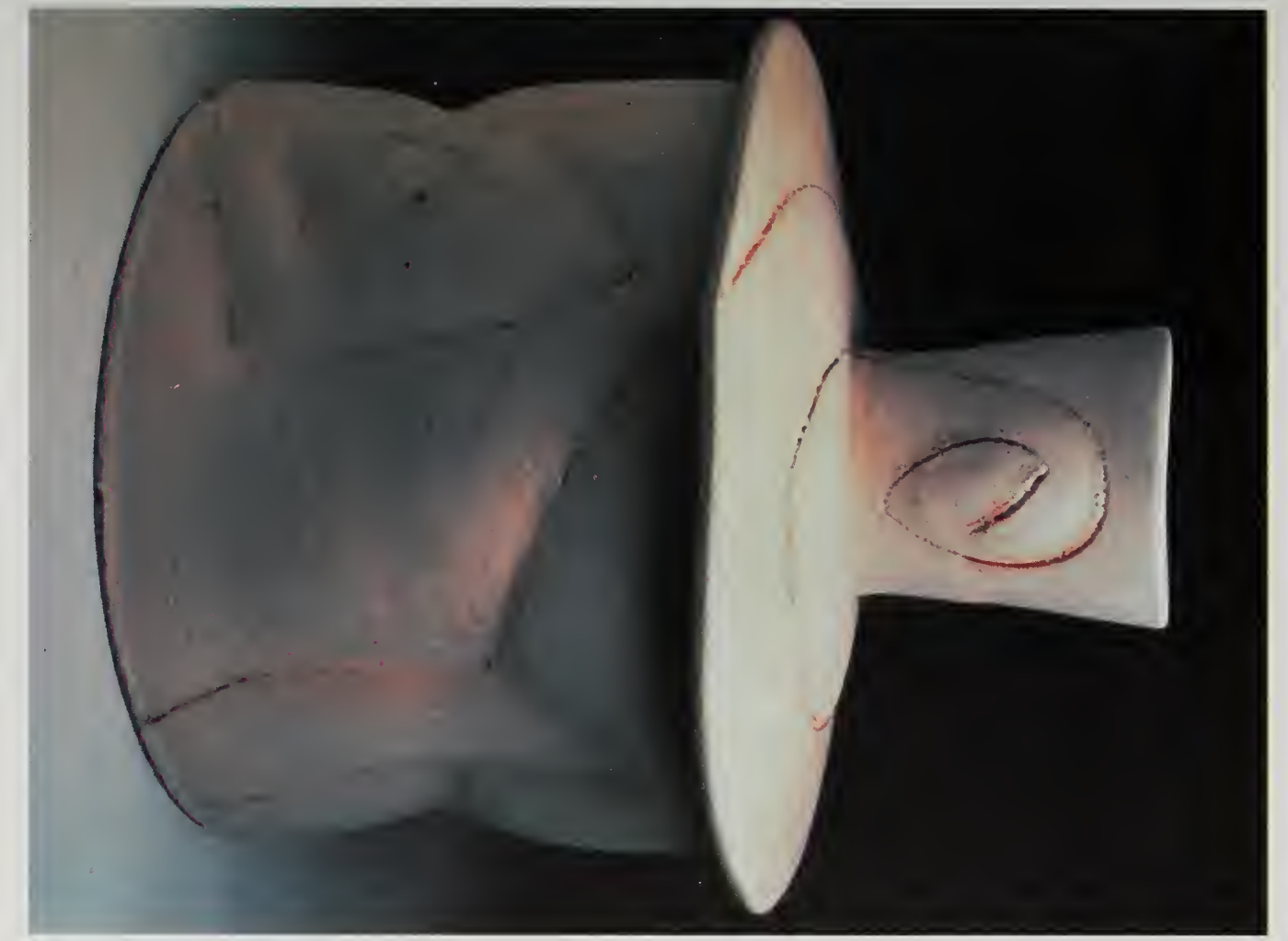
Construction of clay forms is taught through the joining of units (coil and slab), casting, and wheel throwing. Students alter the surface of the clay by glazing, staining, painting, carving, and embellishing to explore the two dimensional aspects of the medium. The technology of firing clay to achieve different visual and physical properties is taught through the operation of electric and gas fired kilns in the Ceramics facility.

Fortified by the historical and technical information, students are encouraged to bring their own contemporary vision to their work.

Students in ceramics attend slide lectures, critiques, and demonstrations by visiting ceramic artists and are exposed to a spectrum of styles and philosophies. Through participation with the National Council on Education of the Ceramic Arts annual conference, students and faculty gain direct access to the profession and develop a network of colleagues and friends.



"Teaching is about communicating. Expressing in thoughts and in deeds, ideas, opinions and questions related to the student's entire being, not just their isolated art problems. The teacher's role is to act as a sort of catalyst. Between the student and the artistic — problem placed before them. It's a very difficult profession and of course ultimately both student and teacher get educated." — *Richard Hirsch*



The Ceramics area in the Elm Street Building includes large, well lighted individual work studios and rooms for the programs slide collection, glaze calculation and air brush application, sand blasting, spraying, claymixing, and kilns.

Many undergraduate students completing the B.F.A. degree in Ceramics go to graduate school. With an understanding of their materials and the history of the Ceramic Arts, all graduates are prepared to pursue their careers as practicing craftspersons and artists.

"I have visited quite a few schools around the country, and for me, Swain is where things are happening. There is energy and excitement here that is just not evident at most other schools. The school is small, and everybody knows each other. The student-teacher ratio's are also small, so the interaction is really strong. The faculty get to know the students as people, which makes teaching all the more exciting. The facilities are fantastic, with great studio space and equipment. The students are good, they work hard, and they have a lot of energy in the studio. All of this helps create a studio environment that is really healthy for developing and pursuing ideas."
— *Christopher Gustin*

Students learn clay and glaze chemistry in order to gain greater control over the effect of firing.

Students explore pattern in ceramics in many ways including its articulation in the actual structure of hand built sculpture or the surface treatment of wheel thrown pottery.

Students in all majors have individual studio spaces sufficient for work and storage.

Ceramics Sample Curriculum

Foundation Year

Fall Semester	
Drawing #121	3 credits
2 D Design #111	3 credits
3 D Design #151	3 credits
English #H100	3 credits
Readings in Western Civilization	3 credits
Total	*15 credits*

Spring Semester	
Drawing #122	3 credits
2 D Design #112	3 credits
3 D Design #152	3 credits
English #H105	3 credits
Art History #VS100	3 credits
Total	*15 credits*

Trial Major Year

Fall Semester	
Ceramics #201	3 credits
Trial Major	3 credits
Trial Major	3 credits
Art History	3 credits
Studio Elective	3 credits
Total	*15 credits*

Spring Semester	
Ceramics #202	3 credits
Trial Major	3 credits
Trial Major	3 credits
Humanities	3 credits
Trial Major	3 credits
Humanities	3 credits
Studio Elective	3 credits
Total	*15 credits*

Junior Year

Fall Semester	
Ceramics Major	9 credits
Kiln Building	3 credits
Ceramics History	3 credits
Social Science	3 credits
Total	*18 credits*

Spring Semester	
Ceramics Major	9 credits
Clay and Glazes	3 credits
Ceramics History	3 credits
Humanities	3 credits
Total	*18 credits*

Senior Year

Fall Semester	
Ceramics Major	9 credits
Humanities	3 credits
Business Management	3 credits
Total	*15 credits*

Spring Semester	
Ceramics	9 credits
Social Science	3 credits
Senior Seminar	3 credits
Total	*15 credits*

This is a *sample* curriculum only. Subject to change based on semester class schedules and individual needs.

Profile: Ceramics

Degrees Offered: B.F.A., M.F.A.

Studio Space for Majors: 30

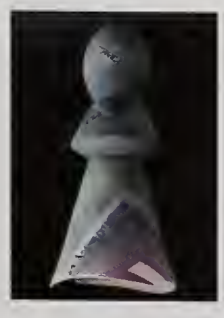
Full-time Faculty: Christopher Gustin, Richard Hirsch

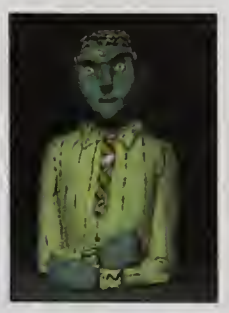
Square Footage: 12,000

Location: Elm Street Building

Key Equipment: 30 Electric Ceramic Wheels, 12 Kick Wheels, Sandblaster, Forklift, 2-30 cu.ft. Downdraft Gas Kilns, 1-75 cu.ft. Car Gas Kiln, 1-110 cu.ft. Walk-In Gas Kiln, 1-30 cu.ft. Soda Gas Kiln, 5 Varying Capacity Electric Kilns, Walker Pug Mill, 6′ x 8′ Spray Booth, Brent Slab Roller, 400 lb. Capacity Clay Mixer

The ceramics studio includes a separate work space for non-major and trial major students, equipped with hand building tables and ceramic wheels.





Two radically different approaches to low fire ceramics: a figurative sculpture and a decorative vessel.

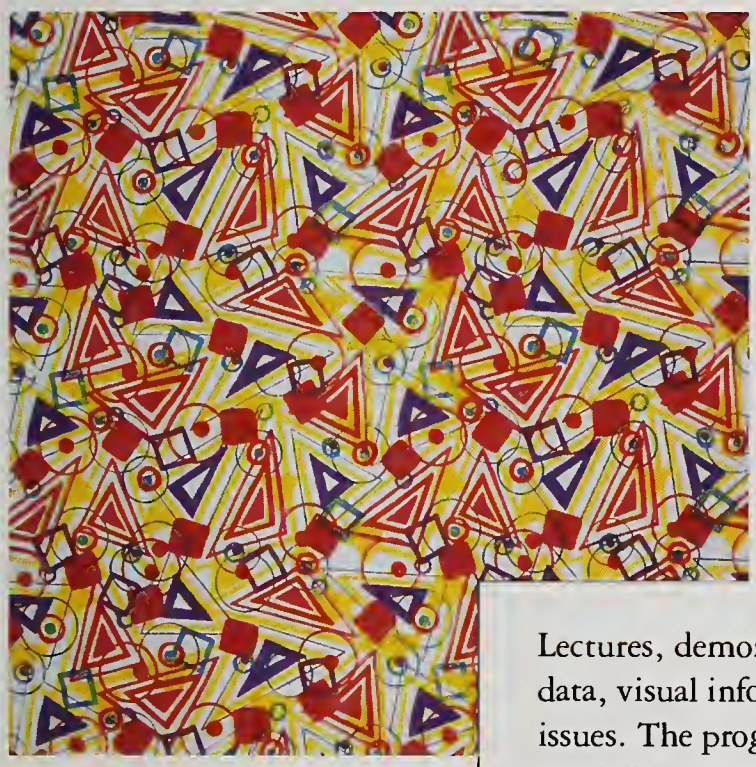
FIBER

Study in traditional surface design techniques commonly leads to broader cultural studies. Garments and patterned fabric are important anthropological and aesthetic indices to various cultures.

Fiber is the flexible medium involving both the structuring and patterning of cloth. The Fiber program is centered on weaving and surface design. In weaving, cloth is built thread by thread constructing images and textures through the structural interlacing of fibers. In surface design, images and patterns are applied through silk screen processes, hand painting, dyeing and stitching paste resist. The curriculum allows students to receive basic instruction in both areas, then concentrate or combine their interests.

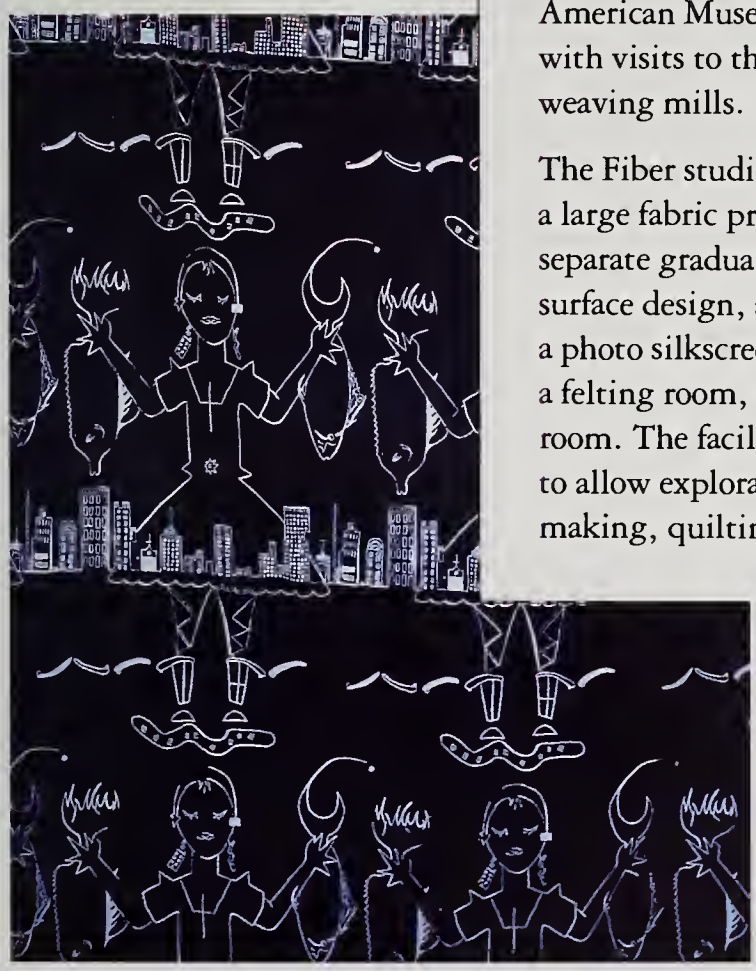
Students first learn such fundamentals as: dyeing with fiber reactive dyes, the study of pattern, block printing, silk screen printing, four harness weaving, pattern drafting and double weaves. Upper level projects emphasize content, advanced techniques, and historic and contemporary sources. Students can explore multiple harness weaves, dyed warps and wefts, supplementary warps, photo-silkscreen, African and Japanese paste resists, indigo dyeing, as well as research in historic textiles and investigating contemporary fiber artists. Individual expression is encouraged, whether a student pursues gallery or commission oriented work, limited production of woven or printed textiles, or garment construction.

"In a wide variety of cultures with strongly developed textile traditions, artists have evolved many ingenious methods of applying color and pattern to cloth, and by those means, of enriching the visual world. In addition, those cloths have been symbolic, creating and defining various cultural roles and environments. These definitions and gestures are an affirmation of life. Within this framework I see patterns and repeats as a symbolic ordering of the fragments of life. I continue to be stimulated by the variety, the richness and the essentially humanizing qualities of textile art. My teaching is an effort to communicate this excitement; my work is in part a response to it. In my work in Shibori, I am interested in the subtlety of the images — hard edges versus soft edges, sharp images versus fuzzy ones, and the rich range of value that is possible." — *Barbara Goldberg*



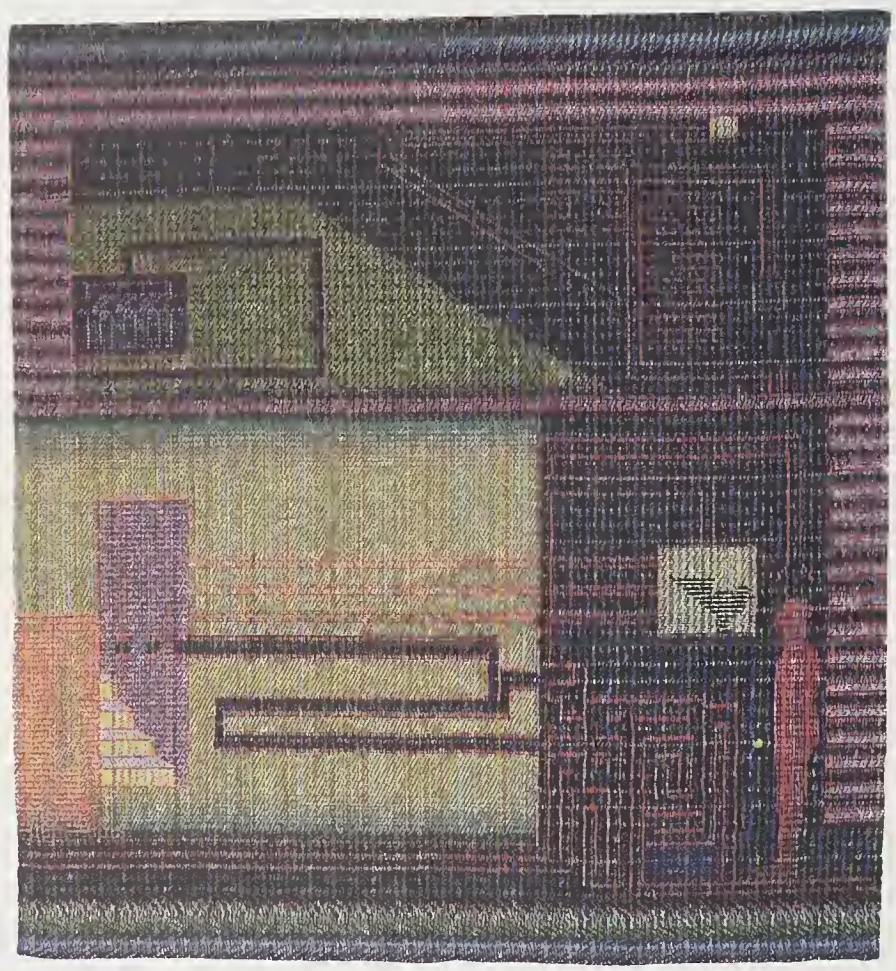
Lectures, demonstrations and crits present technical data, visual information and explore philosophical issues. The program brings in visiting artists who specialize in areas such as garment design and construction design for industry, felting, off-loom and three dimensional constructions, and machine knitting. Field trips to the Museum of Fine Arts — Boston's outstanding textile collection, and the American Museum of Textiles are arranged along with visits to the many local textile printing and weaving mills.

The Fiber studio includes individual work spaces, a large fabric printing shop, spacious loom rooms, separate graduate studios for both weaving and surface design, a comprehensive dyeing facility, a photo silkscreen darkroom, an off-loom room, a felting room, yarn and fabric stores, and a sewing room. The facilities are spacious and diverse enough to allow exploration in areas such as off-loom, felt making, quilting, and garment construction.



The surface design studio is organized to allow students to use drawn, painted, printed or photographically derived images and transfer them to fabric.

"There are three major goals in my teaching. The first is to teach students the fundamentals of weaving. The second is to initiate a creative use of these techniques into a search for form, function and expression. The third is to study the function of textiles both historic and current. These goals are not reached sequentially but simultaneously, the emphasis depending on the experience of the student. The study of art is about personal expression, and it is also a direct reflection of the times we live in. But looking into the past we are at the same time learning about the present, as we are always interpreting the past with a modern eye." — *Barbara Eckhardt*



Faculty member Barbara Eckhardt was included in the prestigious fibers invitational exhibition, Fiber Evolution, in Milwaukee, Wisconsin.

Fiber Sample Curriculum

Foundation Year

Fall Semester	
Drawing #121	3 credits
2 D Design #111	3 credits
3 D Design #151	3 credits
English #H100	3 credits
Readings in Western Civilization	3 credits
Total	*15 credits*

Spring Semester	
Drawing #122	3 credits
2 D Design #112	3 credits
3 D Design #152	3 credits
English #H105	3 credits
Art History #VS100	3 credits
Total	*15 credits*

Trial Major Year

Fall Semester	
Surface Design	3 credits
Trial Major	3 credits
Trial Major	3 credits
Art History	3 credits
Studio Elective	3 credits
Total	*15 credits*

Spring Semester	
Weaving	3 credits
Trial Major	3 credits
Trial Major	3 credits
Humanities	3 credits
Studio Elective	3 credits
Total	*15 credits*

Junior Year

Fall Semester	
Fiber Major	9 credits
Studio Elective	3 credits
Fiber History	3 credits
Social Science	3 credits
Total	*18 credits*

Spring Semester	
Fiber Major	9 credits
Studio Elective	3 credits
Fiber History	3 credits
Humanities	3 credits
Total	*18 credits*

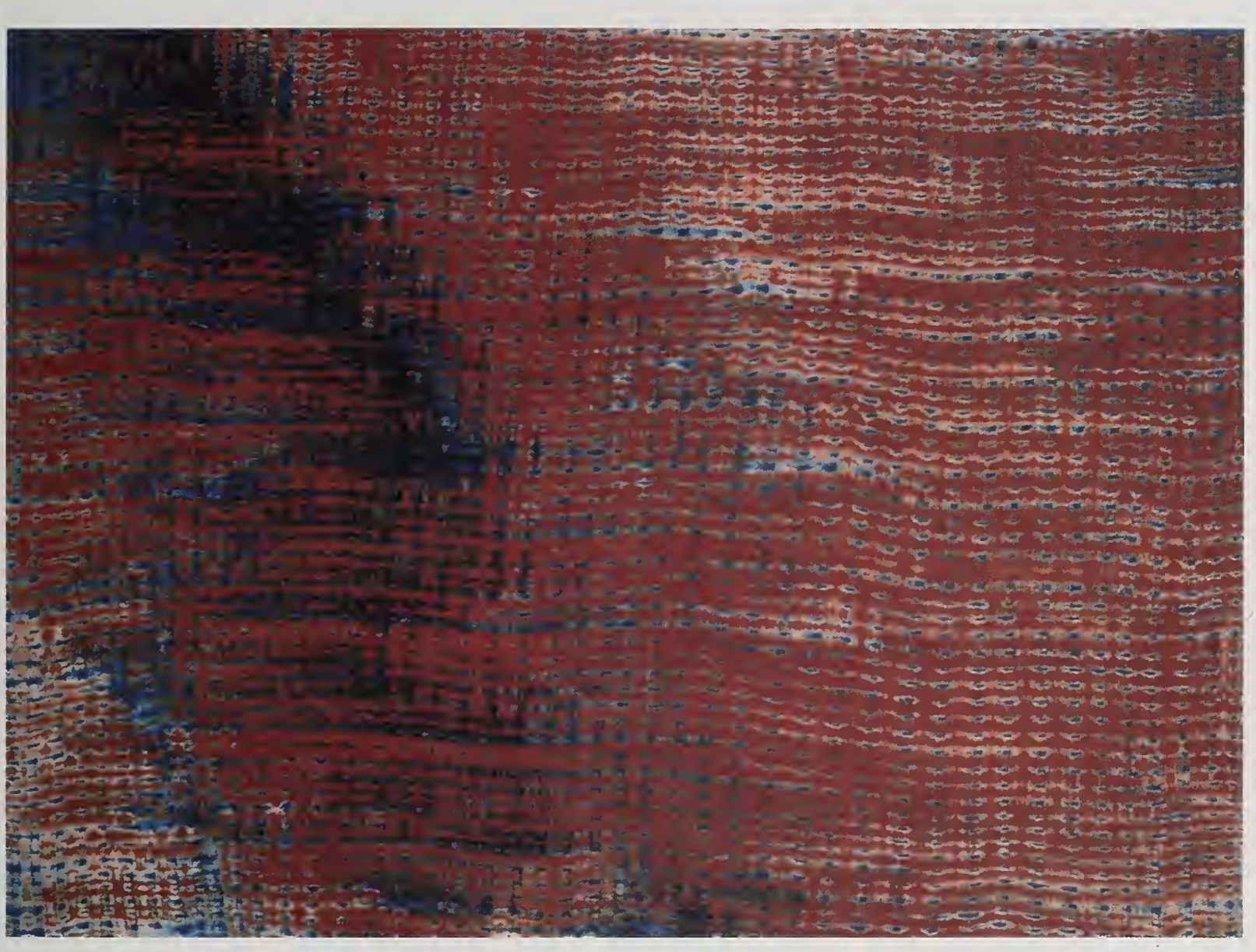
Senior Year

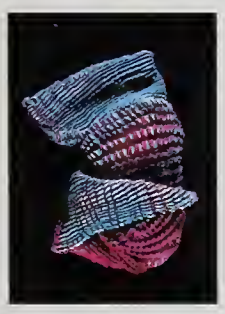
Fall Semester	
Fiber Major	9 credits
Humanities	3 credits
Business Management	3 credits
Total	*15 credits*

Spring Semester	
Fiber Major	9 credits
Social Science	3 credits
Senior Seminar	3 credits
Total	*15 credits*

This is a *sample* curriculum only. Subject to change based on semester class schedules and individual needs.

Students approach fiber construction from both and on-loom and off-loom perspective.





Fiber artists often combine printed fabric and construction techniques to create wearable art.

Profile: Fibers

Degrees Offered: B.F.A., M.F.A.

Studio Space for Majors: 18 Weaving/15 Surf. Design Majors

Full-time Faculty: Barbara Eckhardt, Barbara Goldberg

Square Footage: 18,000

Location: Purchase Street Building

Key Equipment: Vacuum Exposing Unit, Spinning Carding & Warping Equip., Stainless steel Dye Pots, Felting Facilities, Large Steam Cabinet, Large Stove (Industrial), Large Industrial Washing Machine, Large Industrial Dryer, 23 Floor Looms Multi-Harness, 7 Small Size Floor Looms, 12 Inkle Looms, 1 Knitting Machine, 2 Industrial Sewing Machines, 3 Portable Sewing Machines, 6 Large Padded Printing Tables, Dark Room-large Format Enlarger, Vacuum Exposing Table

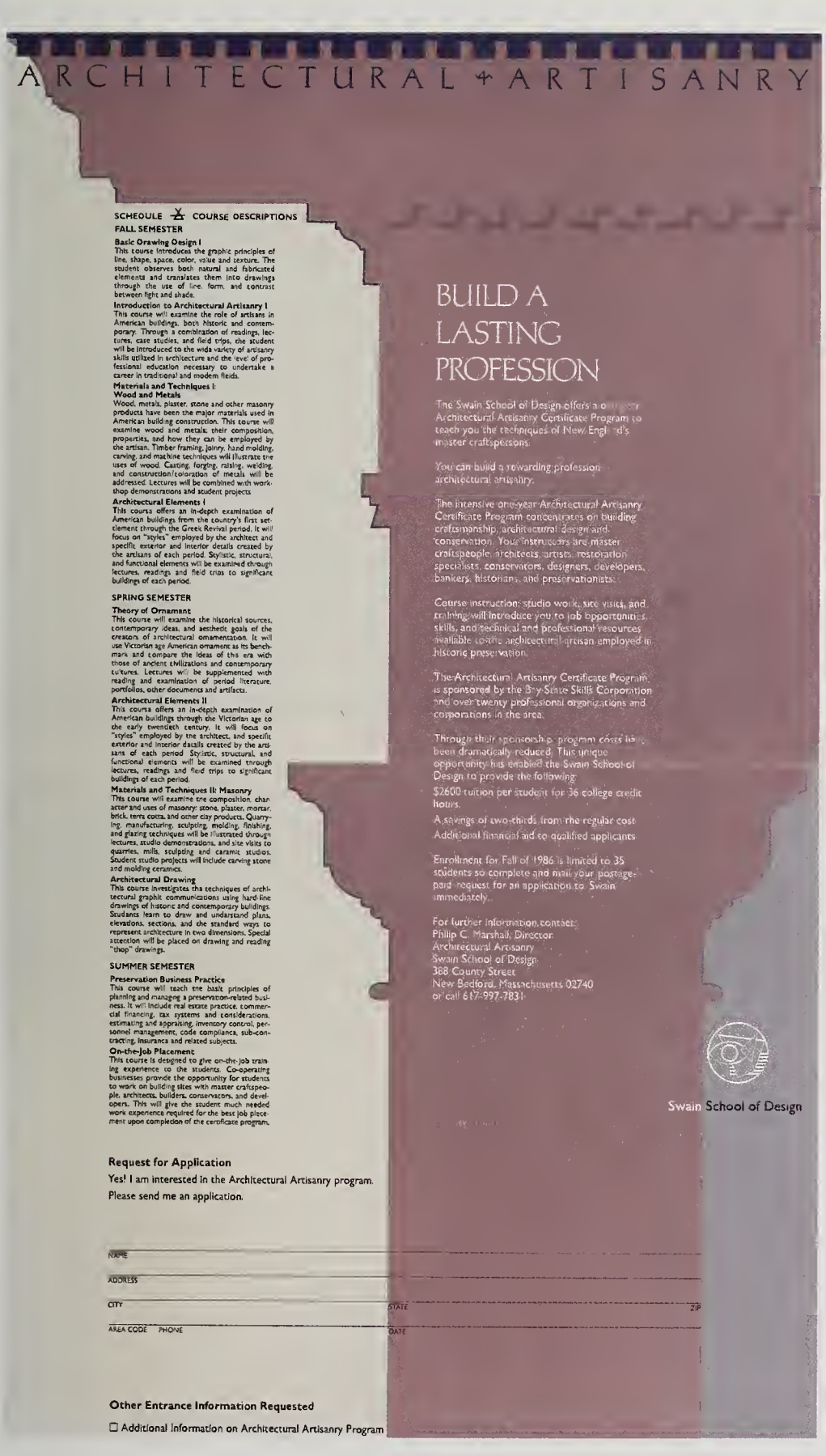
GRAPHIC DESIGN

Graphic Design is a problem-solving process that requires knowledge of artistic expression and theory, culture, symbols, history, business, and technology. Graphic designers apply their skills to various communications problems. Solutions may take the form of a poster, a corporate image, a signage system, a book or a package. The design process remains the same. Students learn to research a problem, analyze a client's needs and produce a solution that is aesthetically and functionally effective.

The Graphic Design program is structured to develop each student's personal design process and places a high priority on the individual as a responsible communicator involved from concept through final realization.

Design is a common element in all things mankind produces — good design and bad — and as such is a kind of universal aspect of our humanity. Consequently, designers need to be responsive and sensitive individuals who are responsive to human needs. Swain offers design students the opportunity to develop an understanding of many approaches aesthetically, historically, and technically. — *Eva Roberts*

Majors begin by learning the basic language of graphic design: letterforms, typography, photography, illustration, production and reproduction. In class, students discuss how signs and symbols are made and how they relate to human behavior. Projects become increasingly complex through assignments that develop both theoretical and applied problem-solving skills.

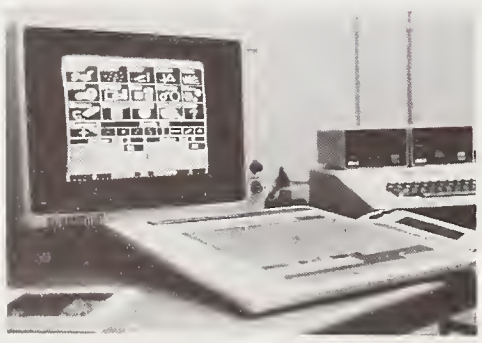


Swain publications are often designed in-house through the Design Plus Office in the Graphic Design area.

"Design-Plus" is a course structured as a working studio. Commissions from non-profit organizations provide real projects. Students work as a team or individually with the instructor. Before graduating, students are required to serve an internship with a graphic design studio or other art department. This internship familiarizes students with the demands of the design profession. Through Design-Plus and the internship students gain printed examples of work for their portfolio.

Students in design participate in seminars with designers from outside the school. Lectures, trips to printers and other vendors broaden the student's understanding of the profession. Through Swain's student chapter of the American Institute of Graphic Arts (AIGA), students gain access to publications and information from this highly respected professional design organization. Some students graduating from graphic design proceed to graduate school. However, most go directly to work as professional designers.

Sophomore Graphic Design students solve problems which incorporate image and type.



Graphic Design Sample Curriculum

Foundation Year

Fall Semester	
Drawing #121	3 credits
2 D Design #111	3 credits
3 D Design #151	3 credits
English #H100	3 credits
Readings in Western Civilization	3 credits
Total	*15 credits*

Spring Semester	
Drawing #122	3 credits
2 D Design #112	3 credits
3 D Design #152	3 credits
English #H105	3 credits
Art History #VS100	3 credits
Total	*15 credits*

Trial Major Year

Fall Semester	
Design	3 credits
Trial Major	3 credits
Trial Major	3 credits
Art History	3 credits
Studio Elective	3 credits
Total	*15 credits*

Spring Semester	
Design	3 credits
Trial Major	3 credits
Trial Major	3 credits
Humanities	3 credits
Studio Elective	3 credits
Total	*15 credits*

Junior Year

Fall Semester	
Design Major	9 credits
Production & Processes	3 credits
Art History	3 credits
Social Science	3 credits
Total	*18 credits*

Spring Semester	
Design Major	9 credits
Basic Photography	3 credits
Art History	3 credits
Humanities	3 credits
Total	*18 credits*

Senior Year

Fall Semester	
Design Major	9 credits
Humanities	3 credits
Business Management	3 credits
Total	*15 credits*

Spring Semester	
Design Major	9 credits
Social Science	3 credits
Senior Seminar	3 credits
Total	*15 credits*

This is a *sample* curriculum only. Subject to change based on semester class schedules and individual needs.

Swain's Annual Art Auction offers the opportunity for all Graphic Design majors to compete for the design of the poster and related publications.

Profile: Graphic Design Program

Degrees Offered: B.F.A.

Studio Space for Majors: 30

Full-time Faculty: Eva Roberts, Mimi Parsons

Square Footage: 6,000

Location: Purchase Street Building

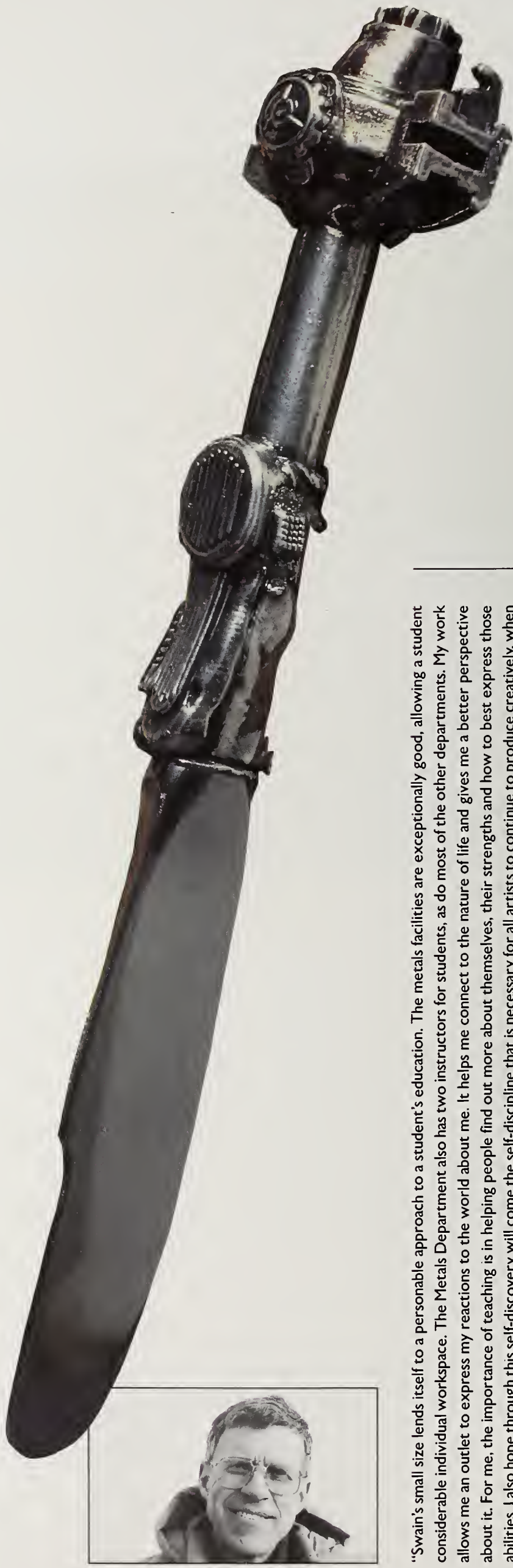
Key Equipment: Macintosh Computers, Apple IIE Computers, Laser Writer Printer, AGFA Stat Camera, 2 Lucigraphs, VGC Typositor, Darkroom

METALS

The Metal program teaches students the fundamentals of metalsmithing and the qualities and creative potential of ferrous and non-ferrous metals. Students experience a range of approaches to individually designed and wrought objects — from limited production pieces to one-of-a-kind jewelry. Aesthetically, work ranges from functional ware to sculptural object. Emphasis is placed on personal expression and development, as well as on concern for professional standards of technique and design. The program aims to instill the self-confidence and the self-discipline necessary to sustain productive artistic careers.

The beginning point is to learn metalsmithing; i.e., the making of jewelry, holloware, flatware, and nonfunctional metal objects. However, students will be encouraged to explore the possibilities of "mixed media" in combination with metals. The second important aspect of the program is the emphasis on individual creativity and development of a student's sensitivity to good design.

Processes and techniques include raising, forging, chasing-repousee, soldering, casting, toolmaking, finishing, enameling, anodizing, etching, stonesetting, and lapidary. Other technical areas are encountered as each student's need to create individual statements in metal evolves.



Cast components in metal can be combined through fabrication techniques to individualize the work.

"Swain's small size lends itself to a personable approach to a student's education. The metals facilities are exceptionally good, allowing a student considerable individual workspace. The Metals Department also has two instructors for students, as do most of the other departments. My work allows me an outlet to express my reactions to the world about me. It helps me connect to the nature of life and gives me a better perspective about it. For me, the importance of teaching is in helping people find out more about themselves, their strengths and how to best express those abilities. I also hope through this self-discovery will come the self-discipline that is necessary for all artists to continue to produce creatively, when they leave an academic environment." — *Fred Woell*

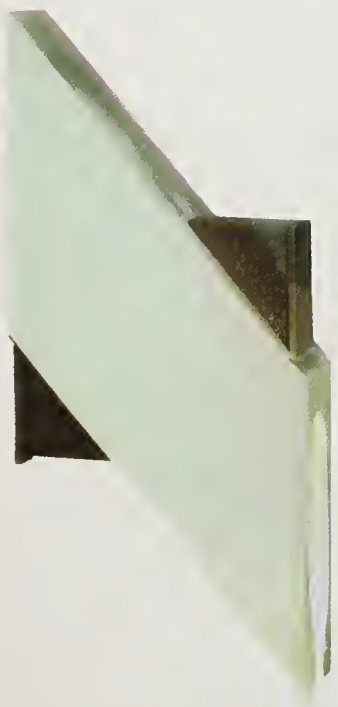
"In many respects, teaching involves establishing dialogue. By interacting with students, one strives to provoke internal questioning, promote focussed exchange among peers and spark the engagement that takes place between the maker and materials. Seen this way, the teacher simply acts as a catalyst, accelerating a reaction." — *Susan Hamlet*

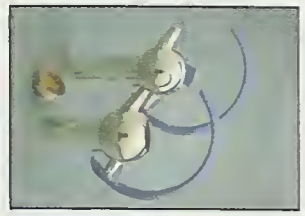
Contour and volume can be described with subtle suggestions and fragments, as in this work by Faculty member Susan Hamlet.

Visiting artists supplement faculty by giving special lectures, demonstrations, and critiques. The Metals faculty and students benefit from contacts established through attendance at the Society of North American Goldsmiths annual conference.

The Metals facility includes a well equipped machine room, casting area, flat glass studio, forging, and blacksmithing area. A strong inventory of raising stakes, hammers, anvils, mills, and shears are included. The enameling room contains three kilns and a specialized four station sink. Discreet areas for anodizing and etching are next to a small darkroom. The flat glass and glass engraving courses are supported by belt and wheel polishers, sandblasters, a slumping and fusing kiln, and engraving equipment. Each major is provided an individually assigned work bench with a storage unit, a shared sink and hot working area.

Left: "The Late Great Disposable Society" by J. Fred Woell.
Right: Basic formal concerns such as balance, shape, and negative/positive spacial relations are explored in mature work, as well as foundations level work.





Although Metals majors explore jewelry techniques they also are encouraged to find other applications for metal working. Utilitarian objects, such as these containers, are difficult and exacting to execute.

Metal students periodically submit completed work for competition regionally and nationally in order to gain the experience and receive critical review.

Metals Sample Curriculum

Foundation Year

Fall Semester	
Drawing #121	3 credits
2 D Design #111	3 credits
3 D Design #151	3 credits
English #H100	3 credits
Readings in Western Civilization	3 credits
Total	*15 credits*

Spring Semester	
Drawing #122	3 credits
2 D Design #112	3 credits
3 D Design #152	3 credits
English #H105	3 credits
Art History #VS100	3 credits
Total	*15 credits*

Trial Major Year

Fall Semester	
Metals	3 credits
Trial Major	3 credits
Trial Major	3 credits
Art History	3 credits
Studio Elective	3 credits
Total	*15 credits*

Spring Semester	
Metals	3 credits
Trial Major	3 credits
Trial Major	3 credits
Humanities	3 credits
Studio Elective	3 credits
Total	*15 credits*

Junior Year

Fall Semester	
Metals Major	9 credits
Drafting	3 credits
Art History	3 credits
Social Science	3 credits
Total	*18 credits*

Spring Semester	
Metals Major	9 credits
Studio Elective	3 credits
Art History	3 credits
Humanities	3 credits
Total	*18 credits*

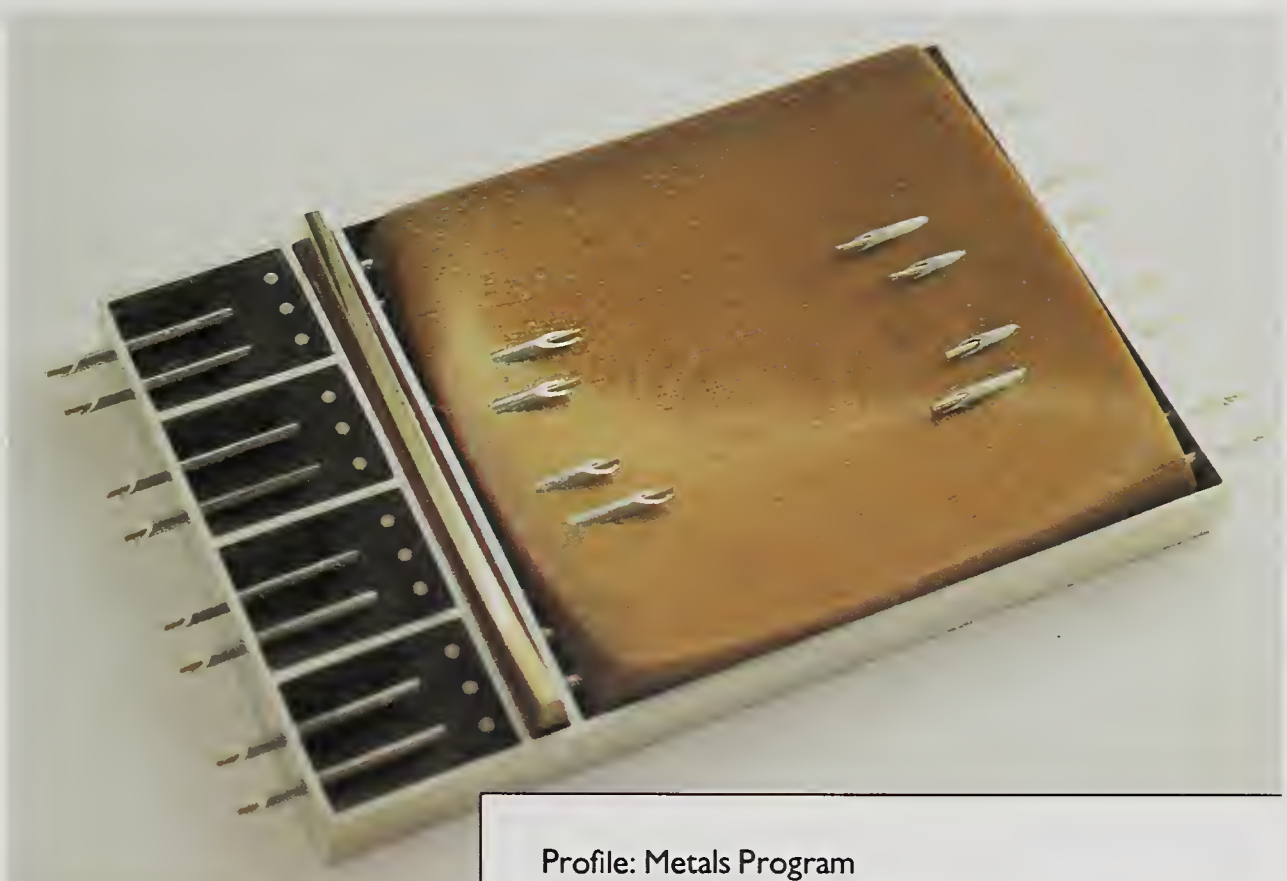
Senior Year

Fall Semester	
Metals Major	9 credits
Humanities	3 credits
Business Management	3 credits
Total	*15 credits*

Spring Semester	
Metals Major	9 credits
Social Science	3 credits
Senior Seminar	3 credits
Total	*15 credits*

This is a *sample* curriculum only. Subject to change based on semester class schedules and individual needs.

The large Metals studio is equipped to support a wide range of construction, casting and finishing techniques.



Contemporary jewelry reflects both the trends in fashion as well as the trends in art. In this regard, the metalsmith has many possible directions to pursue.

Profile: Metals Program

Degrees Offered: B.F.A., M.F.A.

Studio Space for Majors: 30

Full-time Faculty: J. Fred Woell, Susan Hamlet

Square Footage: 14,000

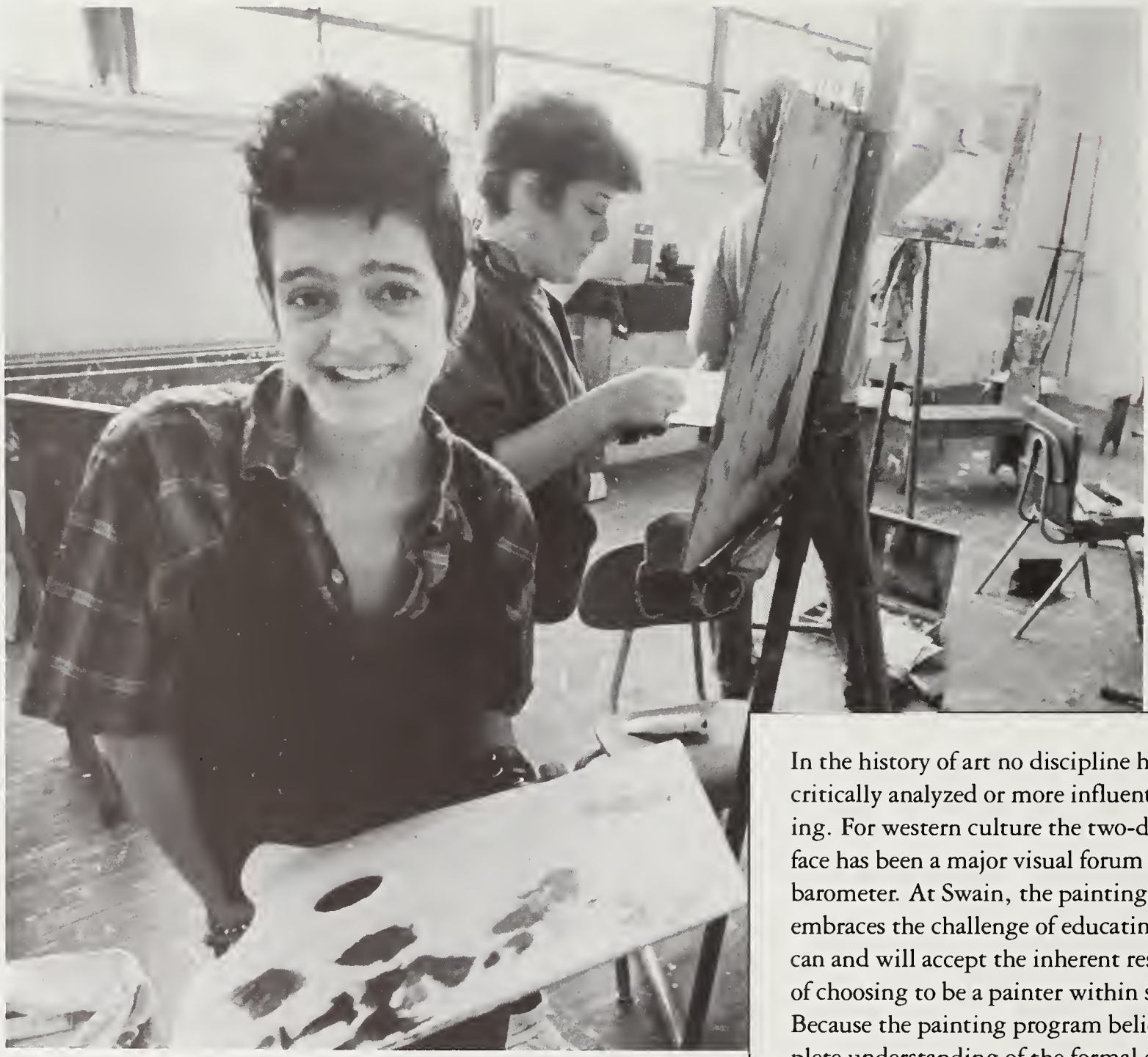
Location: Purchase Street Building

Key Equipment: Centrifugal Casting Machine, Hoover Crucible Furnace, Gas and Coal Forge, Flat Glass and Lapidary Equipment, 5 Polishing Machines, 2 Sandblasters, Spinning and Machine Lathe, 5 Anvils, 2 Bandsaws, 2 Drill Presses, Aluminum Anodizing Set-up, Solder Stations Individual, 46 Individual Benches, 1 Plate Shear, Enamel Room, Small Dark Room for Photo Process Oxy/acetylene Area with Blacksmithing

PAINTING

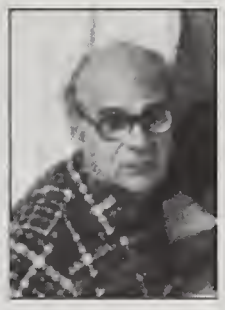
The landscape of Southeastern New England is a constant source of subject matter for Swain painters.

"I'm trying to create a broadly understood body of work which builds on and advances the development of modern art. Teaching allows me to remain clear in my thinking about art. I take great satisfaction in watching the development of artists." — *Severin Haines*

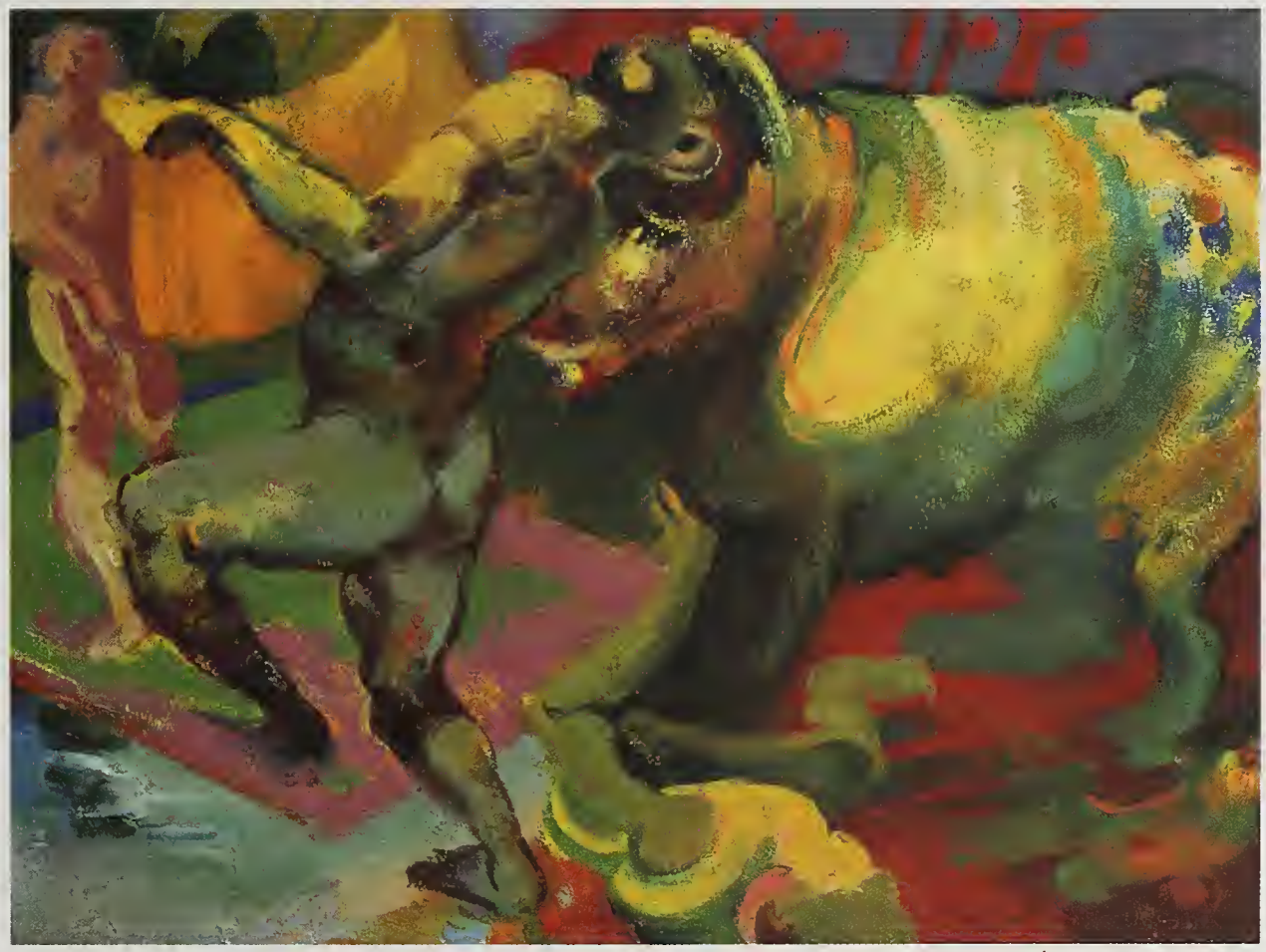


In the history of art no discipline has been more critically analyzed or more influential than painting. For western culture the two-dimensional surface has been a major visual forum and cultural barometer. At Swain, the painting program embraces the challenge of educating artists who can and will accept the inherent responsibilities of choosing to be a painter within such a tradition. Because the painting program believes that a complete understanding of the formal elements of color and composition are vital to individual pictorial expression, its curriculum places a strong emphasis in that direction.

Building on the principles developed in the Foundation program, sophomore students learn to visualize and express themselves in oil paint — the traditional medium of the painter. Students grow in their understanding of the nature of the medium; they explore new ways to see and mix colors; they experience the use and control of brushes and palette knives on a variety of surfaces, such as papers and



I keep coming back to the notion that the key to Swain's strength is it's small size. Now that statement is not meant to suggest that we are one big happy family. It does help to explain the way the program fits together. The intimacy of the institution helps to reinforce the individual faculty member's concern and knowledge of his or her students. These are characteristics that have always been true of the best art training from the time of the apprenticeship system to the modern workshops of Albers, Hofmann and Hayer. — *David Smith*



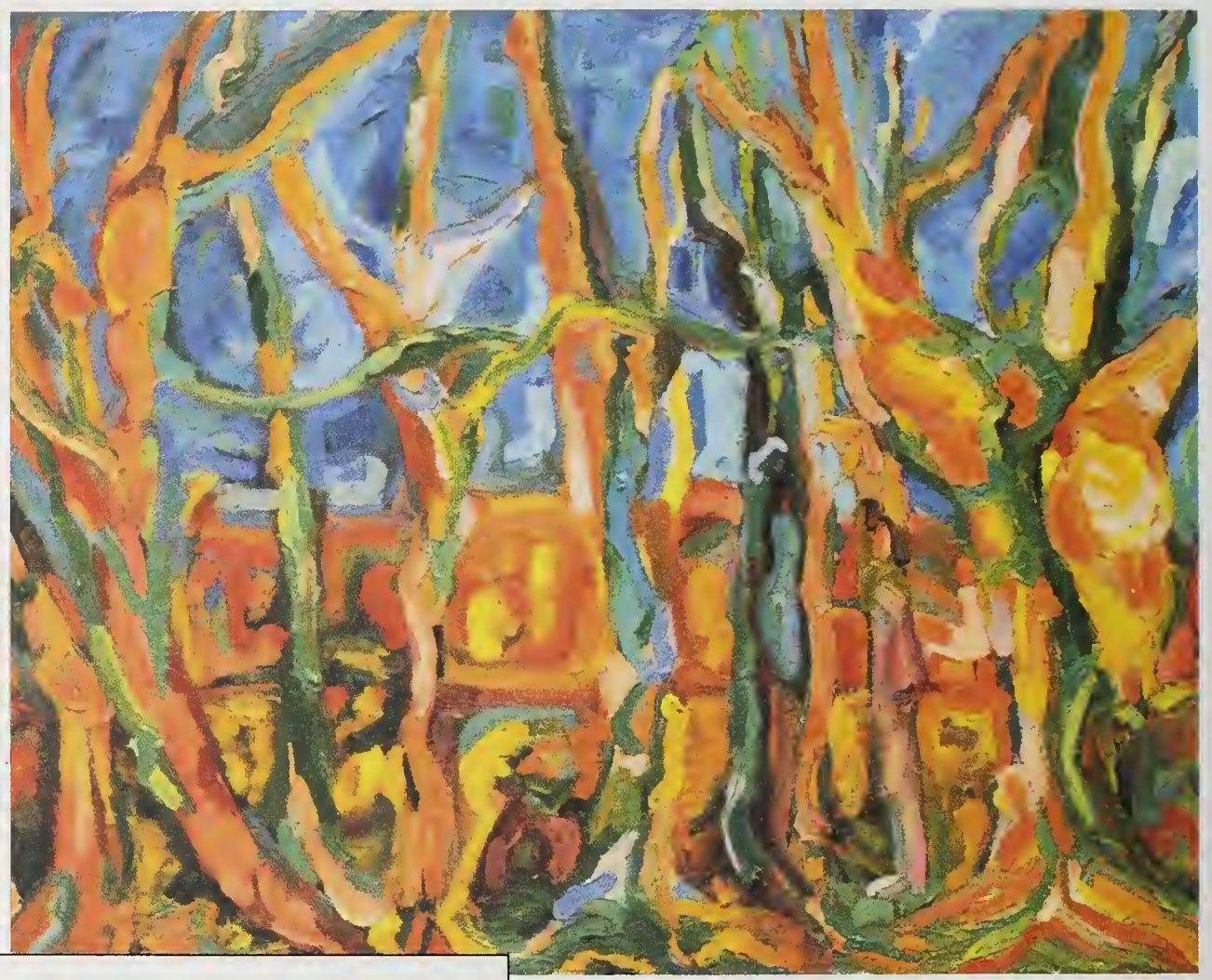
"Europa and the Bull" by David Smith, Swain's senior Professor of Painting, who was Director of the Swain School from 1962 to 1966 and Dean from 1969 to 1976.

canvas; they thoroughly examine theories of color harmony and composition; they learn to render the human anatomy by drawing and painting from live models.

Painting students are encouraged to determine their own style, imagery and overall direction.

Painting majors spend three full class days in individual, on-campus studios. The painting faculty use this time for studio visitations, individual critiques and technical seminars. In addition, upper level painting students meet regularly as a group, providing time for collaboration, discussion and critique. Special sessions are scheduled for material demonstrations, field trips and critiques by visiting artists.

Individual studio spaces for painting majors and painting and drawing open studios are located in the W.W. Crapo Building. The exhibition of contemporary art in the Crapo building and some 3,000 volumes on the history of painting and painters in the Melville Library serve as important educational resources for the painting majors.



Student work in the Painting area can take many directions: the traditional two dimensional canvas format or a three dimensional wood surface assemblage.

Profile: Painting

Degrees Offered: B.F.A.

Full-time Faculty: Severin Haines, David Loeffler Smith

Square Footage: 8,500

Location: W.W. Crapo Building

Key Equipment: 35 Drawing Horses

The Crapo Building houses both large general purpose studios as well as individual studios for majors. Each major is assigned an easel, stool, and cabinet for their individual use.

The Crapo Building is divided into individual painting studios with a choice of natural light sources.

Painting Sample Curriculum

Foundation Year

Fall Semester	
Drawing #121	3 credits
2 D Design #111	3 credits
3 D Design #151	3 credits
English #H100	3 credits
Readings in Western Civilization	3 credits
Total	*15 credits*

Spring Semester	
Drawing #122	3 credits
2 D Design #112	3 credits
3 D Design #152	3 credits
English #H105	3 credits
Art History #VS100	3 credits
Total	*15 credits*

Trial Major Year

Fall Semester	
Painting	3 credits
Trial Major	3 credits
Trial Major	3 credits
Art History	3 credits
Life Drawing	3 credits
Total	*15 credits*

Spring Semester	
Painting	3 credits
Trial Major	3 credits
Trial Major	3 credits
Humanities	3 credits
Life Drawing	3 credits
Total	*15 credits*

Junior Year

Fall Semester	
Painting Major	9 credits
Color Theory	3 credits
Art History	3 credits
Social Science	3 credits
Total	*18 credits*

Spring Semester	
Painting Major	9 credits
Studio Elective	3 credits
Art History	3 credits
Humanities	3 credits
Total	*18 credits*

Senior Year

Fall Semester	
Painting Major	9 credits
Humanities	3 credits
Business Management*	3 credits
Total	*15 credits*

Spring Semester	
Painting Major	9 credits
Social Science	3 credits
Senior Seminar	3 credits
Total	*15 credits*

This is a *sample* curriculum only. Subject to change based on semester class schedules and individual needs.

* Painting majors may substitute an academic elective to fulfill this requirement.

PRINTMAKING

A silkscreen print by student Natasha Giusti.

"For the printmaker, collaboration has always been important i.e., (artist working with engraver or lithographer). As a teacher I try to establish working relationships between everyone in the department. For example, we share a lot of common materials; we help print each others work; we exchange work with others by doing a group portfolio." — *Marc St. Pierre*

Printmaking is a unique method of creating and transferring images that offers numerous possibilities for accumulation, repetition and transposition. Woodcut and engraving are among the earliest forms of printing and are still used by contemporary printmakers. These historic processes are frequently combined or modified through modern technologies and materials such as photo-silkscreen or Xerox transfer. Students have the option of making one-of-a-kind images (monoprinting) or serial images (edition printing).

Students begin with instruction in the fundamental processes, etching, lithography, silkscreen and relief printmaking. They learn to use stones, plates, tools, and paper. Students also learn how to make their own paper. As they advance, students experiment with more sophisticated techniques. Majors in printmaking spend three full class days in their individual printmaking studios and meet regularly with the other printmaking majors for critiques and technical lectures. By graduation, students are expected to demonstrate proficiency in printing as well as a critical understanding of the appropriateness of the printmaking media to the visualization of their ideas.

The studio experience is supplemented by a program of visiting artists, gallery tours and field trips. The many commercial print galleries in Boston and the Museum of Fine Arts-Boston print collection provide the opportunity to view important original prints. The Melville Library's collection of books on printmaking and the periodicals also form an important information resource.

The printmaking atelier located in the Purchase Street building is spacious, open, well-ventilated and sunny. The studio is divided into three main areas supporting water-base screen printing, lithography, and etching. In addition, there is a paper preparation and storage area, a drawing area, a blueprint machine, an enclosed acid booth, a plate preparation area and a darkroom. We share with the Graphic Design program some of the photomechanical equipment and a critique/slide presentation room.

The process of evaluation at Swain involves active discussion and the exchange of ideas among faculty and students.

Photographic images are an important source for printmaking. In this print photography is articulated through etching.

Printmaking Sample Curriculum

Foundation Year

Fall Semester	
Drawing #121	3 credits
2 D Design #111	3 credits
3 D Design #151	3 credits
English #H100	3 credits
Readings in Western Civilization	3 credits
Total	*15 credits*

Spring Semester	
Drawing #122	3 credits
2 D Design #112	3 credits
3 D Design #152	3 credits
English #H105	3 credits
Art History #VS100	3 credits
Total	*15 credits*

Trial Major Year

Fall Semester	
Printmaking	3 credits
Trial Major	3 credits
Trial Major	3 credits
Art History	3 credits
Studio Elective	3 credits
Total	*15 credits*

Spring Semester	
Printmaking	3 credits
Trial Major	3 credits
Trial Major	3 credits
Humanities	3 credits
Studio Elective	3 credits
Total	*15 credits*

Junior Year

Fall Semester	
Printmaking Major	9 credits
Studio Elective	3 credits
Art History	3 credits
Social Science	3 credits
Total	*18 credits*

Spring Semester	
Printmaking Major	9 credits
Studio Elective	3 credits
Art History	3 credits
Humanities	3 credits
Total	*18 credits*

Senior Year

Fall Semester	
Printmaking Major	9 credits
Humanities	3 credits
Business Management	3 credits
Total	*15 credits*

Spring Semester	
Printmaking Major	9 credits
Social Science	3 credits
Senior Seminar	3 credits
Total	*15 credits*

This is a *sample* curriculum only. Subject to change based on semester class schedules and individual needs.

The manipulation of color is an important feature of studying printmaking. Students explore issues of transparency, opacity, and color overlay in serigraphy, or silkscreen printmaking.

Profile: Printmaking

Degrees Offered: B.F.A.

Full-time Faculty: Marc St. Pierre

Square Footage: 4,000

Location: Purchase Street Building

Key Equipment: Dickerson Etching Press, American French Tool Etching Press, Dickerson Lithography Press, Griffin Lithography Press, 40 Litho Stones, Darkroom, 8 Silkscreen Tables, 2 Light Tables, 1 Blueprint Machine, Aquatint Box, 3 Drying Racks, Plate Cutter, Brand Hot Plate

Although the Printmaking curriculum completely covers the technology of etching, students also concern themselves with the content of their work and their own special way of applying the technology.

Etching plates can be shaped in order to create curvilinear images.

SCULPTURE

Swain's Sculpture program is demanding, both intellectually and physically. In the Foundation program, students explore the basic nature of three-dimensionality, especially the principles of volume, density, weight, mass, texture and scale. The sculpture program expands and extends the experience by teaching students to express ideas three-dimensionally as physical objects. By projecting visual concepts into three-dimensional space, sculpture creates objects that compete for attention with all other objects in the three-dimensional world. Sculpture doesn't just mean something, it is something.

Faculty member Eric Lintala's sculpture is both objective and environmental.

You cannot impose education on anyone. "Self-Education, only, produces expression of self." There are the facilities of the school, the faculty and the curriculum, there are books, strengths and weaknesses of people. All these things are good materials to the one who will use them constructively. "I have little interest in teaching you what I know. I wish to stimulate you to tell me what you know."
— *Eric Lintala*

The construction of metal sculpture requires skill in welding and other fabricating techniques. Much of Swain students' metal sculpture ends up with painted surfaces.

Below:
Roxy Robert is a wall relief from the series "Roxy and Her Things" by Robin Taffler

"Making art (for me) is like going on a voyage. I am perpetually excited and enthused by what I am doing. Seeking, changing, trying, going up wrong alleys, finding new and different paths. What you see here represents but one small segment of a lifelong journey." — *Robin Taffler*

A fundamental task for sculpture students is to identify and find the appropriate materials through which to express ideas. The sculpture program stresses the importance of traditional sculpture materials, such as metal, wood, clay and plaster as well as non-traditional materials, such as plastic, earth, fiber, paper, found objects, glass, and photographic images. Students are encouraged to integrate a variety of materials in the execution of their work.

Through close faculty instruction, students learn the various technical skills needed to manipulate the materials which they choose to work with. Special emphasis is placed on wood and steel fabrication techniques for all sculpture students, as well as developing safe and careful working habits.

Students are strongly encouraged to exhibit their sculpture both within the studio and outside in the community. Visiting sculptors have frequently required the participation and assistance of the sculpture students with on-site installations, providing a first-hand working experience with professional sculptors.

The facilities permit an exceptional opportunity for students to work from intimate to large scale. The large studio in the Purchase Street Building provides space for a large inventory of industrial grade equipment and hand tools. In addition, Sculpture major students have individual studio spaces. The large, open studio design, allows students to better develop and learn from one another's experience.

This sculpture student combined interests in architecture and sculpture in a single piece. Majors are encouraged to make use of faculty and facilities in other areas of the college.

Exhibition, both indoor and outdoor, is actively encouraged by the Faculty. Students frequently lend work to the college for the buildings and grounds.

Profile: Sculpture

Degrees Offered: B.F.A.

Full-time Faculty: Eric Lintala, Robin Taffler

Square Footage: 10,000

Location: Purchase Street Building

Key Equipment: 2 Arc Welders, Oxy/acetylene Set-ups, Radial Arm Saw, Table Saw, Wood Band Saw, Metal Band Saw, Bench Grinder, Drill Press, Bench Sander, Variety of Power Hand Tools

Sculpture Sample Curriculum

Foundation Year

Fall Semester	
Drawing #121	3 credits
2 D Design #111	3 credits
3 D Design #151	3 credits
English #H100	3 credits
Readings in Western Civilization	3 credits
Total	*15 credits*

Spring Semester	
Drawing #122	3 credits
2 D Design #112	3 credits
3 D Design #152	3 credits
English #H105	3 credits
Art History #VS100	3 credits
Total	*15 credits*

Trial Major Year

Fall Semester	
Sculpture	3 credits
Trial Major	3 credits
Trial Major	3 credits
Art History	3 credits
Studio Elective	3 credits
Total	*15 credits*

Spring Semester	
Sculpture	3 credits
Trial Major	3 credits
Trial Major	3 credits
Humanities	3 credits
Studio Elective	3 credits
Total	*15 credits*

Junior Year

Fall Semester	
Sculpture Major	9 credits
Materials & Techniques	3 credits
Art History	3 credits
Social Sciences	3 credits
Total	*18 credits*

Spring Semester	
Sculpture Major	9 credits
Studio Elective	3 credits
Art History	3 credits
Humanities	3 credits
Total	*18 credits*

Senior Year

Fall Semester	
Sculpture Major	9 credits
Humanities	3 credits
Business Management	3 credits
Total	*15 credits*

Spring Semester	
Sculpture Major	9 credits
Social Science	3 credits
Senior Seminar	3 credits
Total	*15 credits*

This is a *sample* curriculum only. Subject to change based on semester class schedules and individual needs.

WOOD

The constraint of furniture's utilitarian purpose has provided little obstacle to creativity for Swain's Wood students and faculty.

The Wood program focuses on wood as a primary medium and furniture as a primary application. Most students integrate various other media into their work. They are also free to explore the sculptural implications of their work. The intention of the wood program is to give the students broad skills which are required to pursue careers in the professional crafts world. While the program is specifically aimed at the individual who will work as a self-sustaining artist/craftsperson, the program can accommodate those who will work in the related professions of teaching, design, the furniture industry, and craft administration.

The core of the curriculum is directed towards the aesthetic and technical aspects of designing and making furniture. The program also offers a compliment of courses in design, freehand and mechanical drawing, finishing, machine maintenance, business, and furniture history.

The Wood trial majors review basic hand and machine tool techniques through a series of design projects and the construction of basic furniture objects. They are introduced to the principle of carcass and frame construction. Traditional methods of joinery as well as bending, laminating, and finishing are stressed.

Majors work on more intensive furniture-related exercises in tightly structured sequences of planning, decision-making, and execution. Projects gradually become larger and more complex. Advanced demonstrations are given in plywood construction, veneering, marquetry, tambour construction, upholstery, transparent and opaque finishing, jigs, fixtures and other limited production techniques.

The Wood program is committed to the intellectual and artistic development of the students. The program is continually revising the curriculum and improving the facility to better meet shifting needs.

The Wood program studio includes three separate benchrooms with professional wood worker benches and cabinets for each major, two extensive machine shops with basic to highly sophisticated equipment, and a spray and hard finish room designed to handle most types of hand applied and sprayed finishes.

The Wood shop and studio is set up to support the creation of major projects requiring precision machine work and careful craftsmanship. The finishing room meets the top professional shop standards for safety and spaciousness.

"Contemporary furniture while playing with our feelings and memories, should expand and redefine our notions about objects. One criterion that I use in evaluating the success of an object is how well it satisfies it's own criteria. Does the commissioned piece satisfy the needs of the client while not stifling the spirit of the artist? Does the student piece solve the specifics of the assignment and still represent an attempt to leap through some hoop of personal artistic development? Does the artist's intention come through? Is it important to me? The things I like best are the ones that challenge me the most with the least amount of stuff." — *Alphonse Mattia*

Furniture which must hold human weight and must fit the contour of the body requires considerable research and preliminary design work.

Profile: Wood

Degrees Offered: B.F.A, M.F.A.

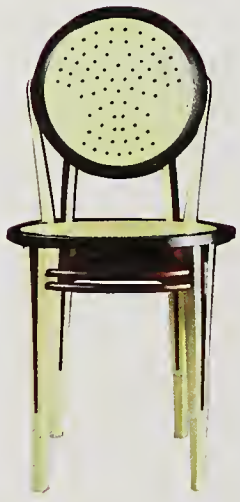
Studio Space for Majors: 3

Full-time Faculty: Alphonse Mattia, Michael Pierschalla

Square Footage: 10,000

Location: Purchase Street Building

Key Equipment: 3 Joiners, 3 Planers, 2 Lathes, Veneer Press, 2 Bandsaws, 4 Sanding Machines, Pneumatic Tools System, 2 Drillpresses, 3 Table Saws, 5′ x 7′ Spray Booth, 1 Horizontal Boring Machine, 1 Scroll Saw, 1 Mark IV Sharpening System, 1 Grinder, 1 Sharpener



"To be small in scale does not mean to be small in capacity. The size of the school and the structure of its curriculum work together to allow the student a lot of personal attention, aesthetic freedom and especially the opportunity to explore work in many media well beyond the surface goals of introductory courses. This goes a long way towards establishing an understanding of art as the holistic discipline it really is, and to providing a broad method by which they can interpret the phenomenon of their lives and our common culture. The important aspect of teaching to me is that any student be given the opportunity to develop something unique out of the event which happens when their individuality collides head on against some certain body of knowledge (crash!!!) In my own work, it is important to me to make of it whatever I want to. This is also the most frustrating thing about it." — *Michael Pierschalla*

Fine woodworking depends in large measure upon the condition and range of tools available. Swain's tool inventory is large and of good quality.

Wood Sample Curriculum

Foundation Year

Fall Semester	
Drawing #121	3 credits
2 D Design #111	3 credits
3 D Design #151	3 credits
English #H100	3 credits
Readings in Western Civilization	3 credits
Total	*15 credits*
Spring Semester	
Drawing #122	3 credits
2 D Design #112	3 credits
3 D Design #152	3 credits
English #H105	3 credits
Art History #VS100	3 credits
Total	*15 credits*

Trial Major Year

Fall Semester	
Wood	3 credits
Trial Major	3 credits
Trial Major	3 credits
Art History	3 credits
Studio Elective	3 credits
Total	*15 credits*
Spring Semester	
Wood	3 credits
Trial Major	3 credits
Trial Major	3 credits
Humanities	3 credits
Studio Elective	3 credits
Total	*15 credits*

Junior Year

Fall Semester	
Wood Major	9 credits
Drafting	3 credits
Art History	3 credits
Social Science	3 credits
Total	*18 credits*
Spring Semester	
Wood Major	9 credits
Studio Elective	3 credits
Art History	3 credits
Humanities	3 credits
Total	*18 credits*

Senior Year

Fall Semester	
Wood	9 credits
Humanities	3 credits
Business Management	3 credits
Total	*15 credits*
Spring Semester	
Wood	9 credits
Social Science	3 credits
Senior Seminar	3 credits
Total	*15 credits*

This is a *sample* curriculum only. Subject to change based on semester class schedules and individual needs.

Wood majors learn to execute their designs with accurate, measured, full scale drawings in the Drafting course.

MASTER OF FINE ARTS PROGRAM IN ARTISANRY

The Master of Fine Arts degree (M.F.A.) is a graduate level program which is studio intensive and complemented by art history and academic seminars. The degree is offered in the areas of Ceramics, Fiber, Metals, and Wood. An undergraduate degree with appropriate art credits is a prerequisite. Acceptance is based primarily on portfolio, personal motivation and potential.

The graduate program is referred to as the *Program in Artisanry* for several reasons: The M.F.A. program with majors in Ceramics, Fiber, Metal, and Wood was transferred from Boston University in 1985 where it originated. Swain, through a complex legal agreement, is acting as an agent of Boston University in order to assist P.I.A. students who need to complete the M.F.A. beyond its residence on the (B.U.) campus. Swain School of Design petitioned to amend its charter in October, 1985 to grant the M.F.A. degree.

P.I.A. is committed to training self-sufficient artist-craftsmen capable of producing fine craft and art objects at a professional level. Emphasis is on both the expressive and technical qualities of the objects as well as a historical and philosophical understanding.

Graduate study requires sufficient studio space in order to concentrate and work productively. Swain provides separate studio spaces for graduate students within the Ceramics, Fibers, Metals, and Wood areas.

Graduate students and faculty are encouraged to actively exhibit their work. PIA graduates have been very successful in national and international competitions leading to subsequent commissions and sales.

The structure of the M.F.A. program is based on a significant interchange between the students and their graduate committees. The goal of the graduates should be to aspire to individual excellence and contribute to the field in which they work. The M.F.A. candidates work closely with and are reviewed periodically by M.F.A. Committees throughout their studies. At the conclusion of the M.F.A. program, students write a thesis and prepare a thesis exhibit. A coherent body of work in the exhibit must meet the professional standards of the selected field.

Both a two year and a three year Master of Fine Arts degree are offered. The two year M.F.A. is a 60 credit hour degree that can be completed in a minimum of two years. The three year M.F.A. is a 72 credit hour degree that can be completed in a minimum of three years. The three year option is available for those students who require portfolio development in the studio major. At the end of the first year of the three year option, the student will be evaluated by the student's major studio faculty for a decision on continuance in the program. Acceptance into either program does not guarantee completion of the M.F.A. degree. An interview with the faculty in the area of the applicant's choice is strongly recommended. During the interview the applicant may present actual pieces of work.

The Program in Artisanry has been hailed as one of the finest crafts programs in the country and Swain School of Design wishes to promote the quality and build on the reputation.

For further information and an application regarding the MFA program please write or call:

Director of Admissions
The Swain School of Design
388 County Street
New Bedford, Massachusetts
02740

HOUSING

"Fairview's" contemporary urban neighborhood was a beautiful orchard of pear trees in the 1850's. Governor Crapo was a noted horticulturalist and surrounded his homestead with his hybrid pear tree nursery.

Residence Hall The Swain School of Design owns and maintains two residence halls, both historic buildings. "Fairview", at 106 Washington Street, is a Greek Revival house built in 1845 by Henry Howland Crapo, a prominent New Bedford businessman and nurseryman who later became Governor of Michigan. His only son, Wiliam Wallace Crapo, a United States congressman from Massachusetts, donated the W.W. Crapo Gallery to the School. Crapo's grandson and namesake, Henry Crapo II, was both trustee and President of the Swain School. Seventeen students, a Resident Assistant and a Residence Hall Director live at Fairview.

The second residence hall is the Currier Building at 31 Hawthorn Street. This attractive shingle and clapboard structure was built in 1885 as Miss Lucy Leonard's School. It, subsequently, served as a private residence and in the 1930's was the home of Allan Dale Currier, who then was the Director of Swain. His family later gave the building to the Swain School which has used it for studio space, classrooms and as a faculty residence. In the Fall of 1986, the Currier Building will become a residence for ten students and one Resident Assistant.

Both Fairview and the Currier Building provide for double occupancy in most of the rooms. The college does not have a board plan, but residents may prepare meals in the kitchens of their respective dormitories.

Residence Hall Fees In the 1986-87 academic year, the dormitory fee will be $2,000 a year or $1,000 a semester for a double occupancy room. A few single rooms will be available for the annual fee of $2,250. In addition, residents can expect to spend about $750 during the year for food which they prepare in the residence. Prior to occupancy, each residence must pay a dormitory maintenance deposit of $200.

Applying For Residence Hall Space Residence hall space is allocated on a first-come, first-serve basis with priority consideration given to out-of-state freshmen and new out-of-state transfer students. Room assignments are made without regard to race, religion, or national origin. If students are interested in residence hall occupancy, they should indicate on the application for admission and on other questionnaires which the college sends out. If the applicant is assigned a space in the residence, he/she will be expected to place a fifty dollar deposit to reserve a space.

Swain dorm students have succeeded in living mature adult life styles which respect individual privacy and independence as well as building a warm community of friends.

Off-Campus Housing Swain maintains a housing service which processes information about rooms and apartments available to incoming students in the community. Referrals are made on the basis of the student's response to a questionnaire sent out by the Office of Student Affairs to determine financial considerations and the type of accommodations desired. Housing expenses are estimated in the Cost of Education section of this catalogue. Further questions may be directed to the Dean of Student Affairs.

Food Service Although Swain does not offer a meal plan, it does offer a "home-style" food service open for light breakfast and lunch.

"The Black Burner" is modest in name only, providing a food service that is very popular with resident and non-resident students.

STUDENT LIFE

Student Affairs The Office of Student Affairs assists students and answers questions about everything from educational objectives to off-campus housing. The Office of Student Affairs provides help in such diverse areas as financial aid, health and counseling referrals, legal services, tutoring and money management.

Faculty Advisors Faculty members play an important role in guiding the students. In the Fall, the Dean of Academic Affairs assigns each student a faculty advisor. The advisor is available to discuss academic matters as well as the student's general well-being. The student and the advisor are free to make appointments whenever they feel it is necessary to meet.

Student Activities All interested students are urged to join the Student Council which is responsible for student governance and for initiating extracurricular activities. Each year the Student Council sponsors a variety of extracurricular activities including social events and trips to museums and galleries in New York and Boston.

Swain encourages the use of all of its buildings as a setting for Freshman drawing assignments.

The Crapo Gallery brings a different exhibition of art work to Swain nearly every month during the academic year. The Gallery's purpose is to present alternative points of view and challenging new work to the students, faculty, and community-at-large for review and critique.

Lecture series are a prominent feature in Swain's extracurricular life. Each major progam sponsors guest artists and speakers, as well as several school-wide lecture programs. Generous grants from the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities have allowed Swain to bring nationally famous artists to the community.

Our Gallery is another important element in the life of the college. Exhibiting some sixteen different shows each year, the gallery serves as a center for local arts activities. Gallery openings give students a chance to meet contemporary artists and curators in a congenial and open atmosphere.

For the covenience of students, Swain has a supply store on campus. The supply store carries most of the supplies and books required for classes. The supply store also assembles a kit of books and hard-to-find materials for incoming students.

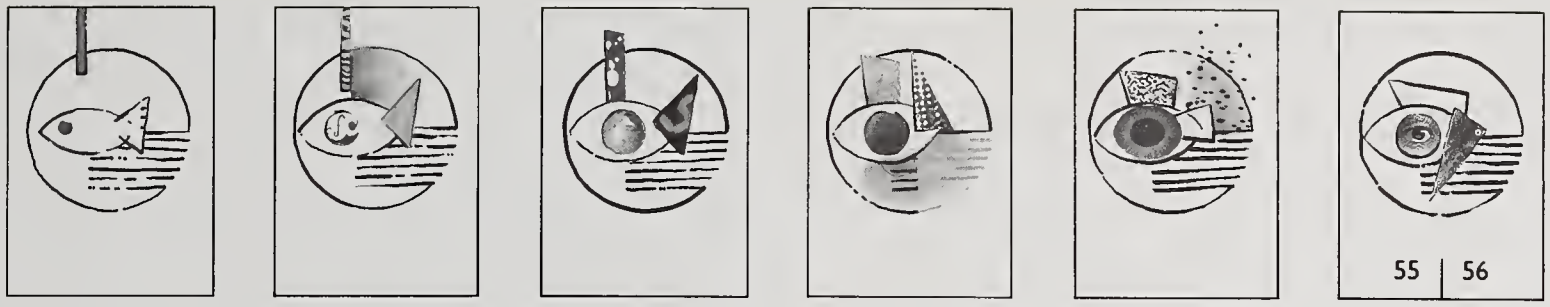
"The Titanic" is one student's solution to a Freshman 3-D Design problem which requires the students to think more creatively about footwear.

ADMISSIONS

The Swain School of Design offers the opportunity to study with practicing artists at a professional college of art, design, and crafts. The application for admission should be regarded as a dialogue between the student and the college, through which both the college and the student learn more about each other. The student takes the responsibility for providing individual information in support of the application. The college takes the responsibility to insure that the applicant has every opportunity to form a frank and complete understanding of the Swain School of Design; its program, its environment and its potential value to the student as a visual artist.

Eligibility All persons seeking admission to The Swain School of Design must possess a high school diploma or must have successfully completed the GED (General Educational Development) examination before they can matriculate. Admissions will be based on the degree to which Swain's educational programs can benefit the applicant.

Admissions Policy The Swain School of Design maintains a rolling admissions policy. Although the college does not have a deadline for application, early application is recommended. Applications are reviewed on a continuing basis until all positions in the entering class are filled. Applicants are accepted in the order in which their complete applications are received. Applications may be submitted at any time but generally between September and March for admissions for the following Fall and by December 1 for January admission.



"Origins of a Logo," a short animated flip book, appears in the upper right hand corner of this catalog.

Admissions Decision The decision on the application will reflect an assessment of the college's ability to meet the applicant's educational objectives. Ideally, the decision will be one on which the college and the student can both agree, since the college and the student will have reached the decision together.

When all application procedures have been completed, applicants will receive notification of their admission status in writing. Candidates are notified of their admission status within two weeks after meeting all admission requirements and criteria. Should the applicant be accepted to the Swain School of Design a hundred dollar commitment deposit will hold a place for the applicant. This non-refundable deposit will be applied to the applicant's first semester tuition.

To apply for admission to the Swain School of Design, the applicant must submit the following:

1. The application found in the back of this catalog.

2. A $25 non-refundable application fee. (Should the application fee represent an unusual financial hardship, the Admissions Director may waive the fee on the written request of a parent, art teacher, guidance counselor or social worker.)

3. A portfolio of artwork.

4. A portfolio interview is required for those applicants living within a 100 mile radius of Swain. The interview will enable the applicant to have his/her work evaluated by a professional and to discuss goals and expectations. At this time, the applicant may also tour the campus, view the studio space, and meet faculty and students.

5. Official transcripts from the applicant's high school or all colleges attended. The applicant should ask the high school to send a copy of his or her official academic transcript to the office of admissions. Unofficial or student copies of transcripts are not appropriate for admissions purposes.

6. Two letters of recommendation from people who are familiar with the applicant's work and/or character. (Art teachers, guidance counselors, etc.)

The applicant is encouraged to take either the SAT or ACT tests before the end of the senior year in high school. Although the tests are not required for admission, they do provide the Admissions Office with additional information about academic ability. The SAT Code Number for the Swain School of Design is 3803. The ACT Code Number for the Swain School of Design is 1876.

All materials should be addressed to: Director of Admissions
The Swain School of Design
388 County Street
New Bedford, MA 02740.

By the time students complete four years of study at Swain they are old and time honored friends.

Portfolio The portfolio gives the college a clear indication of how the student may benefit from professional training in the visual arts. The college looks for signs of accuracy and independence in the way the student sees, and evidence of the ability to develop visual ideas.

The portfolio should include a comprehensive presentation of 10 to 15 pieces of the applicant's best, most recent work. The portfolio may include examples of drawing, painting, printmaking, design, photography and crafts. (The college has seen work presented of every imaginable subject, including portraits, still-life studies, abstract designs, interiors, exteriors, light plugs, juke boxes, dogs, sewing machines, figures in space suits, figures posing, boyfriends, quilts, jewelry, girlfriends, plans for underwater cities, package designs for trick dice, stage sets, musical instruments, pots and ceramic candies.) Work in any medium is acceptable but the college has found that drawing from life represents the applicant's ability best. Swain strongly suggest that the applicant try to include at least three samples of drawing from observation (rather than copies of photographs).

The portfolio should demonstrate the range of skills and ideas that the applicant is capable of dealing with. If a personal portfolio review with actual work is not possible, the applicant should send slides. All slides must be labeled with name, size, and medium. If applicants want their slides returned, they should include a self-addressed stamped envelope.

Any questions (at all) regarding assembling the portfolio should be addressed to the admissions staff at Swain who will be most happy to help at (617) 997-7831.

Transfer Admission Students who have attended another college or university and wish to transfer to the Swain School of Design should apply according to the regular admission system listed previously. Applicants should have transcripts, including the final transcript, sent from the previous college or colleges attended, as well as from the high school attended. The portfolio should include recent work. Generally, a student will receive transfer credit for courses completed with a grade of C or better taken at another college or university. However, transfer-credit courses must be applicable to the student's program at the Swain School of Design. A student must complete at least two full years at Swain in order to receive a B.F.A. degree. For additional information about the transferability of specific courses, contact the registrar.

Part-Time Students Any individual may be admitted into credit courses of the school as a part-time student under the following conditions:

1. The applicant must possess a high school diploma or its equivalent.

2. The applicant must submit a portfolio if enrolling for more than 6 credit hours.

3. Space in the course must be available after full-time students have registered.

Individuals applying under this classification pay no application fee, but they do pay the normal registration deposit and tuition charges. Course credits accrued as a part-time student may be counted toward the requirements for the Bachelor of Fine Arts and Master of Fine Arts degrees upon subsequent admission into a degree program. To enroll as a part-time student, contact the Director of Admissions.

International Students
The Swain School of Design welcomes residents of other countries who wish to study art, design and craft. Foreign nationals are expected to follow the school's admissions procedure already described. In addition, foreign nationals must:

1. Submit certified English translations of all academic transcripts from secondary and post-secondary schools.

2. If the applicant's first language is not English, arrange to take the Test of English as a Foreign Language (TOEFL Exam), administered several times a year in centers around the world. Since applicants must register for the exam several weeks before it is given, and since the exam results may not reach American colleges for another six weeks, candidates should make arrangements to take the exams well in advance of the semester they plan to enroll. For further information about the TOEFL Exam, write: TOEFL, Application Office, P.O. Box 899-R, Princeton, NJ 08541-0010 U.S.A.

3. As noted elsewhere, the applicant may send slides of work in the applicant's portfolio.

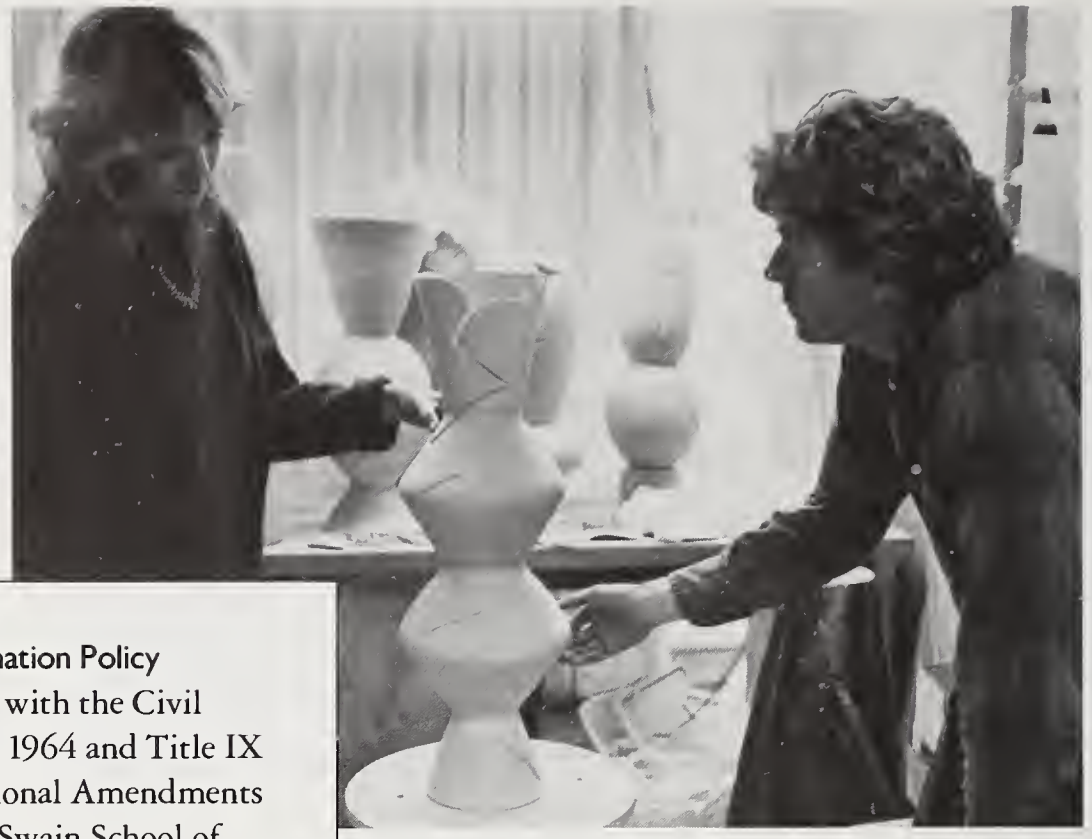
4. The college realizes that the applicant may not be able to arrange for an interview if the applicant is outside the United States. However, the college hopes that the applicant will arrange to visit the Swain School of Design shortly after the applicant arrives in this country.

5. Please understand that United States federal financial assistance programs are available *only* to United States citizens and permanent residents. State financial aid programs are only for residents of the state concerned.

6. Because the Swain School of Design cannot assume financial responsibility for its students and because international students are not eligible for many forms of financial aid, the school must be certain that citizens of other countries have sufficient funds to study and live in the United States for the duration of their college career. Therefore, at the time the applicant applies, the Admissions Office will send the applicant a form to be completed by the applicant's parent or guardian if the applicant is less than twenty-one years of age, or by the applicant's bank if the applicant is twenty-one or older. Completion of the form will establish that the applicant's parent or guardian has sufficient funds to pay the tuition and fees of the Swain School of Design and to pay all of the applicant's living, health, and incidental expenses for the period the applicant will be at the Swain School of Design. The college must receive this statement before it can act on the application for admission.

Swain promotes the increasing identification of each student with the professional standards that apply to the artist, craftsperson, or designer. The dual focus of their education is introspective as well as outward looking.

7. The college will send the applicant an I-20 form, needed for a student visa, only after the applicant has been officially admitted to the Swain School of Design, and after the college has received from the applicant the one hundred dollar commitment deposit signifying the applicant's intention to enroll.



From the conduct of the Trustees to the actions of the students, Swain prides itself on warm and intelligent human exchanges.

The Family Educational Rights and Privacy Act Section 438 of the General Education Provisions Act, as amended, also referred to as the Family Education Rights and Privacy Act of 1974, was enacted by the Federal Government in 1974 with a view to protecting the privacy of students in certain educational institutions. This statute governs access to official records directly related to students which are maintained by educational institutions. It also limits the release of certain records to third parties and contains provisions permitting students to challenge the contents of certain records. It is the policy of the Swain School of Design to comply with this statute, as amended, and the related rules and regulations in implementation issued by the United States Department of Education.

Non-Discrimination Policy
In accordance with the Civil Rights Act of 1964 and Title IX of the Educational Amendments of 1972, The Swain School of Design admits students of any race, color, age, sex or national and ethnic origin to all the rights, privileges, programs and activities generally accorded or made available to students at the School. It does not discriminate on the basis of race, handicap, age, sex, color or national and ethnic origin in the administration of its employment policies, admissions policies, scholarship and loan programs, or other school-administered programs. Inquiries regarding compliance with the Civil Rights Act of 1964 and Title IX may be directed to the Dean of Student Affairs, The Swain School of Design, or to the Director of the Office of Civil Rights, Department of Education, Washington, D.C.

The Swain School of Design reserves the right to change, at any time and without prior notice, its course offerings, fees, calendar, rules, regulations, or procedures stated in this catalogue or elsewhere. Swain School of Design also reserves the right to retain student work from time to time for exhibitions, promotions, and other institutional uses.

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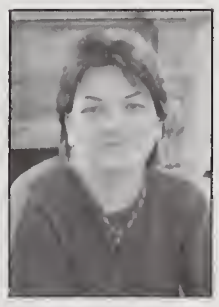
M.S., M.F.A., University of Wisconsin

The Staff perform a wide variety of functions and provide many of the important management and information services required of the college. Although they work outside the studios and classrooms, they share in Swain's commitment to high quality visual art education.



The Administration offices are located in the Rodman Mansion and are organized in order to help students easily find the necessary service.

TUITION & FEES

For the 1986-87 academic year, the tuition for full-time undergraduate and graduate study (12 credits or more, but less than 19) is $6,100 a year, or $3,050 per semester. For less than full-time study, the tuition is $260 per credit hour. A commitment deposit of $100 is due upon registration for each semester. Preregistration during scheduled dates as determined by the academic calendar is necessary to insure choice of courses. Financial Aid Application must be correctly completed and mailed no later than March 1. Late processing of Financial Aid Applications will cause a delay or denial in receiving federal, state, and/or school funds. Full tuition and fees for each semester is due and payable by the 15th of August and December. *No student is allowed to attend class prior to meeting all financial obligations*. Swain offers a payment plan through Academic Management Services. Please contact our Financial Aid Office for further information. Other fees and deposits described in this catalogue are listed below.

Application Fee (non-refundable)	$25
Commitment Deposit	$100
Residence Hall Advance Deposit	$50
Residence Hall Maintenance Deposit	$200
Residence Hall Room Per Year	$2000
Student Activities Fee	$25
Student I.D. Card	$10

Please note: The above does not include some fees and expenses incurred by students in majors with unusual studio or materials requirements.

Refund Of Tuition Students withdrawing from the college within the first two weeks of school receive a 75% tuition refund but forfeit the commitment deposit. After the first two weeks of school; *no* refund of tuition is available.

Cost Of Education Although costs are likely to change annually, the approximate total cost of undergraduate or graduate education at the Swain School of Design for the 1986-87 academic year can be estimated as follows:

	On Campus	Apartment	Commuter
Tuition	$ 6,100	$ 6,100	$ 6,100
Books & Supplies	750	750	750
Room & Board	2,900	3,150	1,125
Transportation	400	400	1,300
Personal Expenses	700	700	700
	$10,850	$11,100	$ 9,975

FINANCIAL AID

Over eighty percent of the students at the Swain School of Design receive some form of financial aid. Many programs exist to help students meet educational costs which exceed the funds available to them and their families. Therefore, the Swain School of Design encourages all applicants and all students to apply for financial assistance. Students at the Swain School of Design may receive three principal forms of financial assistance:

1. **Grants** are funds given to the student without requiring the student to earn or repay the money. Several kinds of grants are available:
   a) Pell Grants, which are provided by the United States Government.
   b) Supplemental Educational Opportunity Grants (SEOG), also provided by the federal government.
   c) Swain School of Design Scholarships, awarded by the school to full-time students.
   d) State scholarships, provided by Massachusetts, Rhode Island, and many other states to their residents.
   e) Other scholarships and grants provided by independent agencies.

2. **Employment** opportunities are provided during the school year and in the summer through the College Work-Study Program.

3. **Loan Programs** permit students and their parents to borrow funds at favorable rates of interest. Some loan programs are:
   a) National Direct Student Loan (NDSL), available to most students.
   b) Guaranteed Student Loan (GSL), available to most students.
   c) Parent Loan for Undergraduate Students (PLUS) available to most parents.

The federal government requires that a student must be certified by the School as maintaining satisfactory academic progress in his or her course of study before receiving any federal financial aid. The Director of Financial Aid will send each recipient detailed information on the "satisfactory progress" requirement when the awards are made.

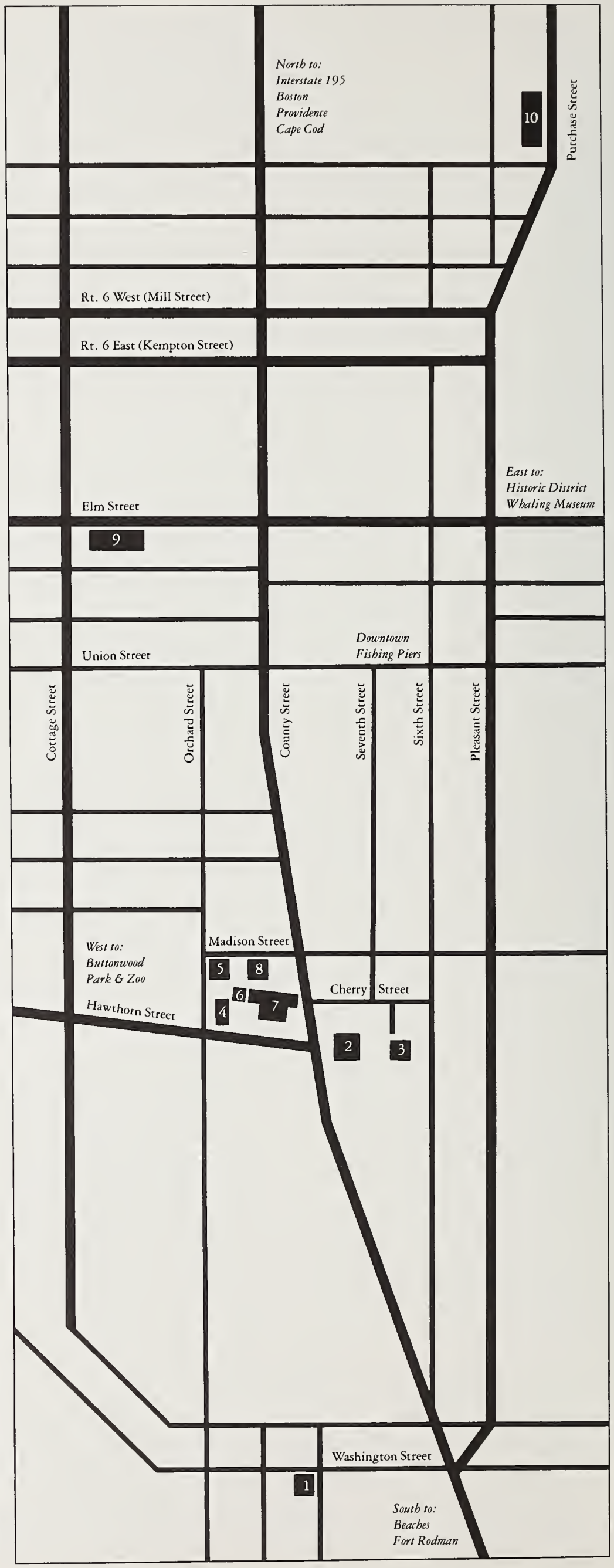
How To Apply For Financial Aid

The Swain School of Design strongly urges all applicants and prospective applicants for admission to apply for financial aid by following the preliminary steps below:

1. Complete the Inquiry Post Card in this Catalog and mail it to The Director of Financial Aid at The Swain School of Design. If the postcard is missing, the applicant should contact the Financial Aid Office, so the staff can send out the necessary materials.
2. Indicate on the Application for Admission that the applicant is interested in financial aid.
3. Upon receipt of the postcard and/or the application, Swain will send the applicant the Financial Aid Form (FAF) and other materials.
4. Complete the Financial Aid Form (FAF) and submit it to the College Scholarship Service soon after January 1 of the year in which the applicant plans to attend college during the 1986-87 school year, the applicant should file his/her FAF soon after January 1, 1987. The Swain School of Design code is 3803.
5. Follow other procedures suggested by the Financial Aid Office.
6. Be sure to observe deadlines. Deadlines for some state programs, noted on the (FAF), are as early as February.
7. Please understand that the applicant applies for financial aid in general and not for specific grants or loans. If the applicant is eligible for aid, the Financial Aid Office will work with the applicant to determine his/her eligibility.
8. Please take advantage of Swain's experience with financial aid. Personnel in the Financial Aid and Admissions Offices will be happy to answer any questions.

MAPS

1. Fairview Dormitory
2. Rodman Building
3. Annex
4. Currier Building
5. Melville Library
6. Swain Bookstore
7. Crapo Building
8. President's Residence
9. Elm Street Building
10. Purchase Street Building



Swain School of Design Campus

New Bedford

Southeastern New England

Catalog design, Corey & Company: Designers.

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02740